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### LITERATURE.

*Letters of Samuel Johnson, LL.D.* Collected and Edited by G. B. Hill. In 2 vols. (Oxford : Clarendon Press.)

THESE are admirable volumes. Their scheme is well planned, and the labour has been carried to complete success. Dr. Hill has been able to trace the existence of no less than 1043 letters as written by Johnson ; and they are all enumerated, with distinctive signs, in an elaborate title of contents. Of most importance are the letters which are here published by the present editor for the first time ; then follow those which have now been first collected from magazines, such as the especial friend of antiquaries, *Notes and Queries*, or from the less familiar volumes of the *Miscellanies of the Philobiblon Society* ; a third section shows those which are only known from the entries in Auctioneers' catalogues ; and a fourth division comprises those which have already been given in full by Dr. Hill in his edition of the Life of Johnson, and are not reproduced in the present compilation. The whole of the letters which are now printed *in extenso* have been annotated with all that minute care of which the present editor is known to be possessed, and they have been put up in type in the excellent manner universally identified with the productions of the Clarendon Press. To finish the work, it has been crowned with an ample index, characteristic of the editor's careful industry.

The epistles themselves have come from various sources. First and most important stand out those addressed to Mrs. Thrale, which exceed a total of 300. These have been elucidated by the editor with especial care, for their writer treated in them of a vast range of topics, and they were adorned by a variety of literary allusions. Next in number and importance come the communications to his old school-fellow, Dr. Taylor, one of the oddest specimens of clerical character that appeared on the stage of life even in the eighteenth century. These relate particularly to Taylor's domestic troubles through disagreements with his wife, his importunate greed for advancement in the Church, and his love of breeding fat cattle. The big bull of Dr. Taylor threatens to become from these pages as well known to English students as that of Paul Potter. After these should be mentioned the letters which Johnson sent to his early friends and his connexions at Lichfield, the memory of whom seemed at last to engross the chief thoughts of his old age. From the magnificent stores of autograph letters which have been amassed by Mr. Alfred Morrison are printed not a few ; and

for many unpublished communications Dr. Hill is indebted to a young dealer in autographs, the late Mr. Samuel J. Davey, of Great Russell Street, whose enthusiasm for his business was known to many of us. One of Dr. Johnson's notes, which has not until now been disclosed to the world, belongs to a collector at Buffalo, U.S. ; and it illustrates the change of life during the last century at England's chief seaside resort in the South, for in November 1782, "the company was gone" from Brighton. Another is sent from Boston, and two are now the property of the Historical Society of Pennsylvania. The new letters come to nearly a hundred, and their number would have been greatly enhanced had the editor been allowed to obtain copies of the twenty autograph letters to Perkins, the brewery-manager, which were sold at Sotheby's a few years since. The "gem of the collection" is the letter to "dearest Tetty," which is reproduced in facsimile.

Johnson had a parent's pride for his letters. His most popular work, the *Lives of the Poets*, he showed no anxiety to amplify or to render perfect ; and he even neglected to avail himself of the opportunity to correct its errors and omissions which was afforded by a second edition. But his heart was in the epistles which he sent to the Thrales. "Never, surely, was I such a writer before. Do you keep my letters ?" is the eager enquiry which he makes of the mistress of his home at Streatham, and he goes on to controvert her opinion that he will not "like to read them hereafter." On a second occasion he veils his love for them in his "chaff" of Mrs. Thrale's zeal for her own letters. Never, surely, to quote the doctor's own expression, was such a wealth of quotation poured out in letters to a lady a century ago as in these. They have taxed all the editor's knowledge of English literature, and possibly, with all his zeal, a few of these illustrations still lie unnoticed. Equally remarkable is his love for medical topics. "Give me leave, who have thought much on medicine," is the courtly expression with which, in writing to Miss Boothby, he prefaches a "very probable remedy for indigestion and lubricity of the bowels" ; and he then proceeds to recommend for her use a decoction of dried orange-peel which his friends had seen him so often collect and so eagerly desired to know the use of. Akenside, Bathurst, Brocklesby, Bromfield, Butter, James, Jebb, Lawrence, Levett, are some of the physicians whom he knew in town or in country, and with most of them he was eager to talk on the diseases to which flesh is heir and the means by which they could be alleviated or cured. Of these James was his first preceptor, and in later years he added to his knowledge of physic by conversation with Lawrence. Throughout these volumes Johnson's charity towards his fellow-creatures is conspicuous. Every one in distress or in want turned for active assistance to this melancholy old man, himself oppressed by poverty for no small section of his life, and never with the claims upon his purse more than just removed from anxiety for the pecuniary necessities of the morrow ; and in no instance was his aid denied. For the poor creatures, crippled

and starved, who gathered around him, he begged from all his friends of any influence ; and they seem to have recognised that his aid would only be extended to the deserving, and to have responded to his calls. His love for his friends shines out like the sun at noonday, and towards the family of Thrale every line is alive with affection. His thoughts turned towards Streatham, as the Eastern devotee bends to Mecca ; and when absent from London he longed to "catch a little gaiety and health and happiness" in that London suburb. Baretti, "the sour Baretti," maliciously adds the note, "that he never caught" ; but Johnson must have been possessed of the means of acquiring in that household a mirth which was not dreamed of by this peevish philosopher. Certainly in his letters to Mrs. Thrale there may be recognised qualities which are not to be discovered elsewhere. The same shrewd matured judgment is displayed there that runs through every composition of his, but there is added an occasional touch of sarcasm and a not infrequent love of gossip. For her the grim sage claimed "every right to distinction," and would have her distinguished both in the world of letters and in the gay circles of fashionable life. "Hoc age," he says with Chesterfield, "is the great rule whether you are serious or merry" ; and above all, he adds, let me not have "so copious nor so true an account" of your social mirth from anybody as from you.

The notes which Dr. Hill has appended to the letters display the same good qualities that have been apparent in all his previous undertakings. "No dangers fright him and no labours tire." An obscure reference acts as the spur to call out all his faculties, and he ranges through the whole realm of literature to find its meaning. The name of any character in the last century, wherever his life may have been, must not remain to him a mere name. Sometimes, perchance, this zeal leads the editor into an excess of annotation. A casual mention that Mr. Thrale purposed to "go to the house," interpreted by Dr. Hill to mean the House of Commons (though it may have referred to the house of the brewing firm in Southwark), leads him to dwell on the debate which he would have heard if he did attend in his place that day, and the increase of the National Debt through the American War. The statement that certain house in Portland-place is at present occupied by a leading publisher will not interest the general public, and the passing application of some lines from the Rolliad to a prominent official of the House of Commons might provoke some other critic than myself to use words of censure. The gentleman called Apperley at Oriel College to whom Johnson wrote was neither of the persons of that name mentioned in the note, but the Herefordshire gentleman who matriculated from that college in 1766. Though Dr. Delap lived in Lewes, I do not think that he was benefited there, as is stated in i. 332 ; his livings were situated within a few miles of that town. The allusion to *Big Ben* (ii. 30) does not refer to Abbershaw, as is conjecturally inserted by Dr. Hill, but to a notorious prize-fighter who lived at that date. Johnson mentions

that "when Lord Orrery was in office Lewis was his secretary"; and this is supposed by the editor to be an obscure literary hack called "F. Lewis," who translated some of the mottoes to the *Rambler*. The reference, I should conjecture, is to Erasmus Lewis, a friend of Pope and Swift, and Orrery is an error of Johnson for Oxford. The editor adds, in a note to the sale of Thrale's brewery, that he hoped to ascertain from a particular work the name of the Barclay who purchased it and had been disappointed. If Dr. Hill will refer to the entertaining volume of Rendle and Norman on *The Inns of Old Southwark* he will find full particulars of the purchaser, who was the grandson of the author of *Apology for the Quakers*, and he can add to his information by consulting the pages of the *Biographical Memoirs of the London Friends' Institute*. The library of Croft referred to in vol. ii. p. 294, must have been that matchless collection of the Rev. Thomas Crofts which was sold two years later.

These volumes will be a lasting treasure for us. The reader should linger long over them, for their charm lives within the senses beyond the moments of perusal. All literary students owe Dr. Hill a heavy debt of gratitude for the industry and care which have been expended on them.

W. P. COURTNEY.

*Cardinal Manning.* By Arthur Wollaston Hutton. (Methuen.)

THE memoirs of illustrious persons are always useful to the writers. They introduce them to the publishers and to the public; and it is a fine thing, in this age of Series, to follow biography as a profession. That pious labour has introduced us to many authors, whom we might not otherwise have known. Those of them who labour in the sphere of premature biography have two ways of intruding upon our notice. The first is through the magazines; and if that way be chosen, we learn for the most part that the friends of the great man respect his memory by silence, and that it is his acquaintances who write. Thus, when Arnold and when Newman died we gained a better knowledge than ever before, not of those great writers, but of one or two writers who are not so great. We learned, too, how happy were Newman and Arnold in their choice of friends, but how unhappy in some of those who chose to be their acquaintances. The biographer's other and superior way of advertising himself is to compose a premature life of his victim, and to call it a *mémoire pour servir*. Now irony is not less fine when it is unintentional, nor less amusing when it recoils upon its author; and several of these indecent Lives have served many purposes, which their manufacturers did not intend. Some of them serve to show how little the biographer of a man of letters may know or care about the English language; and others, how little he knew about the man he pretends to commemorate. Nearly all of them violate the laws of good literature, or of good breeding. But to every rule there is an exception; and Mr. Hutton's volume is a brilliant and a pleasing exception to that rule, which

makes us hate the profession of premature biography.

Mr. Hutton saw clearly what a biography should be when it has to be written, or to be published, immediately after the death of the person delineated; and he has confined himself strictly within those proper limits which his rare good sense and good taste have prescribed for him. Within these limits he has worked with a most commendable industry, and in the most happy manner. If all biographies of this kind were like Mr. Hutton's, we should cease to be shy of them, and we might even cease to consider them premature. Mr. Hutton's book is so good that it almost justifies the public appetite for premature biography. The reader of his pages will find in them a plain and a luminous narrative of Cardinal Manning's public life, introduced by a sufficient account of his early life and of his education.

"What I have attempted," says Mr. Hutton, "is in the main a chronicle in brief, showing precisely what Manning said and what he did at such and such a time, and further what was thought and said about him by observers on the spot."

All this might, perhaps, have been better said; but what Mr. Hutton aimed at doing could not easily have been done better than he has done it. It is not easy to write an eulogy, which shall be neither ridiculous nor manifestly false: Mr. Hutton has been wise enough to keep near the surface, and to confine himself to visible events without investigating their causes. There is no *Apologia* by Cardinal Manning for a biographer to read between the lines; there is not yet a large and an authorised biography, illustrated by candid letters, and edited by more candid friends. "My book is thus," Mr. Hutton continues, "almost wholly compiled from materials open to all who will take the trouble to consult them." The materials for the most part are the Cardinal's own writings, and the records of his proceedings in the newspapers. Of these Mr. Hutton has made the best use; and though even he cannot make newspapers into literature, yet he has used them appropriately to illustrate the career of a voluminous author, who was not precisely a man of letters.

Cardinal Manning was born in 1808. His father was a West India merchant, a Member of Parliament, a Director and at length Governor of the Bank of England. It is interesting to know that the Cardinal's mother, a Miss Hunter, was of a family "said to have come from Italy, where they bore the name Venatore"; and without exactly bearing the name, Cardinal Manning did the thing successfully enough here in England, in the interest of the Italian mission. He was at a private school, and then at Harrow, where he played in the eleven. "He was remarkable, even in those youthful days, for a certain precocious dignity of address," which got him the nickname of "The General." He was remarkable, too, for another gift, which in devout and subtle persons would be taken for "humility," but which in the schoolboy was probably a more honest vice. Manning was once asked, how he had enjoyed himself

at a dinner, and how he had talked? He replied that he had said little, for "there were two or three superior persons present," and, "you know that my motto is *Aut Caesar, aut nullus.*" "The child is father of the man," and Mr. Hutton is a discerning critic when he speaks of Cardinal Manning's consistency. As Lord Chesterfield has well observed, "A steady assurance, with seeming modesty, is possibly the most useful qualification that a man can have in every part of life."

In 1827 Manning went up to Balliol, and soon made a name for himself at the Union, where he was more successful than in the Harrow eleven. He was victorious in the well-known discussion about the comparative merit of Byron and of Shelley.

"Yet his argument was only this, that we had all read Byron, and had not all read Shelley. If Shelley were a great poet, we should all have read him. Hence it is clear he is not a great poet, and therefore not so great a poet as Byron."

It is also clear that Manning was predestined to succeed in theology and as a preacher. It was by arguments of this kind that Cardinal Manning triumphed over many converts, and that the Pope still triumphs over much history. Manning's logic was always fortified by that "readiness to assume omniscience" which is so useful in the ecclesiastical career, and by a gracious Providence so lavishly bestowed. There was once a debate in Parliament about the "barilla duty"; and, as the term was little known, an admirer of Manning went to him for an explanation.

"Dear me," replied Manning, "not know what barilla means? I will explain it. You see in commerce there are two methods of proceeding. At one time you load your ship with a particular commodity, such as tea, wine, or tobacco; at another time you select a variety of articles suitable to the port of destination. And in the language of trade we describe this latter operation barilla."

Manning did not speak the language of trade, because he was assuming more knowledge than he possessed; but for that reason he already spoke the language of Papal Histories and Catechisms. The inquirer about "barilla" soon found out that it meant an alkali obtained from the ashes of a Spanish vegetable: "splendide mendax" he may have thought when he learned the truth; "and his faith in Manning's infallibility was no longer the same." This retribution must have happened more than once to Cardinal Manning and to his converts.

I have dwelt at some length on these early characteristics, because they, too, must be considered if Manning's life is ever to be properly written and truly estimated; and no doubt it will be written with that singular regard for truth which the Pope now recommends, and the Cardinal himself observed, in treating history. We have now seen Manning at the end of his education, and about to enter upon the business of life. His public life has long been public property; and our business is to confine our attention to Mr. Hutton's account of it. That account brings before us, with admirable clearness, Manning's wonderful

activity, his devotion to the Church, and his wide view of all national and social questions, when his view was not obscured by clerical necessities. "The great secret of education," says Adam Smith, "is to direct vanity to proper objects"; and what object can be more proper than the great offices of the Church? The combined influence of domestic poverty, of natural inclination, and the arguments of a devout woman, led Manning to embrace the ecclesiastical career, for which, as we have seen, he was perfectly endowed by nature or by Providence. He secured his first class in the schools; he was ordained in 1832; and in the following year he possessed a living and a wife. In 1841 he became archdeacon of Chichester. It is curious to think of Manning as the preacher of a university sermon so violently anti-papal that Newman refused to admit him when he called at Littlemore. He was received at the gate by an agitated novice, who walked half-way to Oxford without his hat, in his desire to be more gentle than his master. "So strangely do we change in these changing times," writes Mr. Kegan Paul, "that it is hard to realise that the perplexed novice was James Anthony Froude." Prof. Froude might easily return the compliment: a perplexed audience might ask whether this were a Divine Comedy or a Comedy of Errors, and some of the players might have found it difficult to say.

Within a few years Manning had followed Newman into the Roman Church, and gone beyond him in devotion to the Papacy. Manning became the most zealous advocate of Papal Infallibility; while Newman, as Mr. Hutton says, resented the definition as though "it had been directed against himself." Mr. Hutton says, of the two great cardinals, Manning

"had none of Newman's genius, none of his critical power, none of his poetic sensitiveness, nor that singular magnetic personality which sometimes fascinated and sometimes repelled. Manning's work was done by sheer industry; he was not content, probably he was not able, to throw out one pregnant word and then to wait and watch while it bore fruit."

All this is true. It is more uncertain, though, whether Manning "made a mark on the religious history of his country greater, perhaps, than that made by Newman." Manning was more prominent, he made a greater show; but, perhaps, not a greater mark, perhaps not a religious mark at all. It is too soon to judge of these things, or of these men; all we can say is that, without Newman, Manning would have had much less to work upon, and much more to contend against. The future only can reveal to us whether Newman's influence will end by leading more people into the Church, or away from it. "Ecce sacerdos magnus," says Mr. Hutton of Manning, quoting from Lauds in the Office of a Bishop. Without any disrespect to Dr. Vaughan, we may quote the next antiphon, and say, "Non est inventus smilis illius"; for Oxford no longer sends her most promising sons upon the way towards the throne of Westminster. It would be an interesting question to decide how far this is due to a decline in Newman's influence, and how far

to Manning's narrow policy towards Oxford. We have heard much lately of Manning's victories, and little of his failures; perhaps the most conspicuous and disastrous of all his failures was the Catholic University of Kensington. He failed to provide the Catholic youth with a university of their own; he employed all his influence to thwart Newman's wiser conception, that all that is best in Oxford might be made their own, to the great advantage of Oxford and of themselves.

It might be truer to say, in conclusion, that Manning's "mark" is not so clear in religion as in philanthropy. It was when he put aside his Catholicism, and met his countrymen upon the common ground of good works, that he had most influence. There we are all proud of him; there we can admire him without reserve. But to see him a Radical in London, and a reactionary in Rome, is almost as distressing as to see Mr. Stead teaching the Pope how to be infallible. It is true that Roman Catholicism increased enormously in London under Manning's rule; but before we can decide the question of Manning's influence in religion, we must ascertain what proportion that increase bears to the general increase of the people at large, of the other dissenting bodies, and of the Church of England.

ARTHUR GALTON.

*The Hell of Dante Alighieri.* With Translation and Notes. By Arthur John Butler. (Macmillans.)

MR. BUTLER, in publishing another prose translation of the *Inferno* of Dante, modestly disclaims any desire "cacciare di nido" the admirable translation of Dr. Carlyle. He would have preferred, had not difficulties of copyright stood in the way, to have reprinted that translation with a few slight emendations, adding his own notes and illustrations. In this particular Dr. Carlyle's translation is very defective (though such scanty notes as there are, are often very interesting and suggestive), and the recent prose translation of Prof. Eliot Norton is even more so. It is a defect which Mr. Butler has shown by his editions of the *Purgatorio* and *Paradiso* that he is eminently qualified to supply. It is needless to say that the present work exhibits the same wealth of classical, and especially Aristotelian, illustrations as the earlier ones; and it is equally needless to point out the interest and value of such illustrations in the case of an author whose knowledge of such literature, considering the age in which he lived, and the difficulties and disadvantages by which the acquisition of such knowledge was then beset—to say nothing of the further obstacles offered by his own troubled and unsettled life—is nothing short of astonishing. Nor has this line been satisfactorily worked before, except perhaps, to some extent, by Scartazzini, but certainly not even by him in respect of the *Inferno*, where his notes are unfortunately on a very inferior scale as compared with those on the other *Canziche*. Thus the student will find, notwithstanding the very large number of existing

commentaries, fresh lines of exegesis, and new sources of illustration in Mr. Butler's work, such as probably no other living Dante scholar is equally well able to supply. Of course, we should not expect to find the influence of Aristotle so pervading in the *Inferno* as in the other parts of the poem; and, as Mr. Butler points out, there are naturally more traces of the *Ethics* here, as there are of the *De Anima* and *Metaphysics* in the *Purgatorio* and *Paradiso*.

The most striking and important of such references is, doubtless, that in *Inf. xi. 80*; and it is worth referring to in some detail, since it has given rise to great differences of opinion, and to some of the most fantastically erroneous interpretations of the general plan of the *Inferno*. Without attributing anything of this sort to Mr. Butler, we feel compelled to differ entirely from the conclusion which he has reached, and to hold that Dr. Witte is certainly right as to his interpretation of this fundamental point. Indeed, it seems difficult to understand how anyone, carefully regarding the context in which the words occur, could possibly come to any other conclusion. The point is briefly this: In Canto xi., ll. 22, &c., Virgil undertakes to describe to Dante the arrangement of sin and sinners in the lower Circles which they have yet to traverse. The general principle by which it is governed is expounded to be that all wickedness (*malizia, kakia*) which earns the hatred of God aims at injuring either by violence or by fraud, the latter of which, being worse, meets with severer punishment, and in the lower depths of hell. Then we have elaborate sub-divisions of the different kinds of sins of violence and sins of fraud, which we need not now concern ourselves with further than to remark that they account for all the remaining circles and divisions of hell, and carry us down to the very bottom of the pit. The fundamental distinction of sins of violence and sins of fraud comes directly and almost *verbatim* from Cicero (*De Officiis* i. c. 13), and it is curious that Mr. Butler has not noticed this. Cicero's words are:

"Cum autem duobus modis, id est, aut vi, aut fraude, fiat injuria [*Inf. xi. ll. 23, 24*]; (fraus quasi vulpeculae, vis leonis videtur) utrumque homine alienissimum, sed fraus odio digna maiore (l. 25)."

The words in brackets are not reproduced here by Dante; but they occur in *Inf. xxvii.*, 75, where Guido da Montefeltro says:

"L'opere mie  
Non furon leonine ma di volpe."

It may be added that not only was the *De Officiis* one of the works of Cicero with which Dante was most familiar (I believe he quotes it about twenty times), but different passages from these six consecutive chapters (xi.-xvi.) are quoted no less than six times by Dante in different parts of his works. The sub-divisions above referred to, which are worked out as far as l. 66, completely explain and account for all the subsequent arrangements of the *Inferno*; and they are recognised by Dante as doing so (see ll. 67-69), and they are founded entirely upon the passage quoted from Cicero without any reference to Aristotle

at all. And there the matter might have ended, but that a new difficulty arises in Dante's mind. How is it that the sinners whose punishment has been already described are not shut up within the City of Dis, if God is so displeased with them; and if he is not, why is their punishment so severe (ll. 70-75)? Virgil expresses surprise (ll. 79-83) that Dante can so far have forgotten his *Ethics* as not to recollect that there are three dispositions hateful to God—incontinence (*akparia*), vice (*kakia*), brutishness (*thetaiōtys*), and that incontinence is less offensive to God and worthy of less blame (than the others). Can anything possibly be plainer than that Aristotle is cited for the sole purpose of justifying the lighter condemnation of sins of incontinence; and that, though the three-fold division is naturally quoted in full, yet that it is applied solely for the sake of the conclusion stated in ll. 83, 84, and solely in reference to the anomaly presented by Dante in ll. 70, &c.? What possible grounds can be discovered in the context for supposing that this has anything to do with the question of the classification of different sins in the *Basso Inferno* itself, which has already been fully disposed of? (See again ll. 68-9.) In a word, why should anyone imagine that this passing mention of *thetaiōtys*, which is necessary for the completeness of the quotation, should lead us to expect a place for it in the system of Dante, or should oblige him to reopen a classification already disposed of and complete in itself? Indeed, if Dante had not raised this special difficulty about incontinence, it seems as if we should never have had Aristotle mentioned in this connexion at all. It is scarcely a fair description of Witte's view to say (as Mr. Butler does) that "Witte considers that Dante . . . ignores *thetaiōtys*;" since, if there is no reason whatever why he should be expected to notice it, he cannot be said to ignore it. If, as Mr. Butler suggests, either the tyrants of the Seventh Circle or the Heretics of the Sixth represent *thetaiōtys*, we should have the most astonishing inversion of Aristotle's classification, since *thetaiōtys* would be intermediate between *akparia* and *kakia*, "which is absurd," as Euclid says. Dante would be much more open to the charge of "ignoring" Aristotle, if he borrowed his language and then distorted its meaning in such a fashion as this. Nor will the use of the term in a well-known passage of the *Convito* (ii. 9) cover the further absurdity of supposing either Alexander the Great (whom Mr. Butler, at any rate, supposes to be intended in xii. 107), or Frederic II., or "Il Cardinale" to be chosen by Dante as typical instances of *thetaiōtys*! And certainly there is nothing in *Ethics* vii. 5 to bring *thetaiōtys* within measurable distance of such characters as these. The far-reaching effects of this misunderstanding (if such it be) will, it is hoped, justify this somewhat lengthy digression on the subject.

It may be noted that another passage in which Dante is undoubtedly indebted to Cicero occurs at *Inf.* xviii., 133, where he quotes the supposed words of Thais (really those of Gnatho) from the *Eunuchus* of Terence. Mr. Butler suggests that Dante probably only knew the passage as a

quotation, since he treats Thais as a historical character. We may, I think, go further and say that the quotation as it actually occurs in *De Amicitia*, § 98, as a typical illustration of flattery and without anything to indicate the author quoted or the person speaking, explains everything naturally. Moreover, Dante never shows any acquaintance elsewhere with the works of Terence, whereas he often quotes the *De Amicitia*. Another case like this occurs in *De Monarchia* II., 10, where Dante quotes Ennius without naming him. He evidently obtained this in a similar way from Cicero *De Off.* 1, 12; for, though he does not mention Cicero here, yet he has quoted this very chapter of the *De Off.* for another purpose a few lines before, so that it was probably lying before him. It is noted by Mr. Butler more than once (e.g., pp. 57 and 399) that, when Dante is referring to Virgilian characters and is presumably quoting Virgil, he is wholly or in part indebted to Dictys and Dares or other such authorities familiarly employed in medieval times for the tale of Troy.<sup>4</sup> This is likely enough; but another possible suggestion might be that Dante, at any rate in both the cases referred to (viz., the death of Achilles, and the treachery of Antenor), may have been acquainted with the Commentary of Servius, which, as a matter of fact, would have supplied him with the traditions to which he refers, nor are these the only passages in which I have sometimes suspected that Dante's Virgilian references have been modified or supplemented by Servius.

Among notes that may be selected as specially valuable, we may draw attention to that on xxiv. 3, where Mr. Butler corrects the general misunderstanding of the words *mezzo di* in the line

"E già le notti al mezzo di sen vanno,"

and by showing that they are equivalent to *meridies*—i.e., the south, makes the passage at once clear and intelligible. There is another illustration from Sir Walter Scott, which I feel tempted to add to that given by Mr. Butler in his interesting note on Michael Scot, in *Inf.* xx. 116. One has often wondered whether any explanation can be given of the very pointed and singular means of identification given by Dante in the case of Michael Scot, "che nei fianchi e così poco." Was there (or is there?) any tradition as to the personal appearance of the great wizard which would explain this? Or was it supposed to be a national characteristic, perhaps connected in the popular imagination with some attenuating effect of the national costume. The old commentator, Vellutello, in fact, suggests some reference to the "brecks" or their absence, "rispetto a 'brevi e schietti habiti,' &c. But it is, in any case, interesting to set beside this passage in Dante the description by Sir Walter Scott in *Red Gauntlet*, of the otherwise brawny figure of Cristal Nixon—"he was broad shouldered, square made, thin-flanked."

It is needless to say that Mr. Butler's translation is most careful and accurate.

<sup>4</sup> It is natural to suggest a somewhat similar origin for some of the historical statements attributed to Livy and Orosius in the *De Monarchia*.

In one passage, however, we suspect that he is giving the rendering of a reading different from that which appears in his text. In xxii. 124, "each one was on the instant grieved," looks more like a translation of *di colpo* than *di colpa*, both readings being found. And in xxiii. 109, the aposiopesis would seem to be better explained (though this may be a matter of opinion) by a recollection of the sharp rebuke administered to Dante by Virgil in Canto xx. 27, for displaying pity for the condemned. Since that Dante has never done so, and, as a matter of fact, never ventures upon it again. It looks as if he was here about to say something more or less sympathetic; but saves himself by introducing a startling incident which interrupts his speech. Once again, and only once, there is a slight spark of such feeling timidly indicated in the case of a relation of Dante's own; but Virgil at once represses it with unusual bluntness (xxix. 19-24).

As in the case of the translations of the *Purgatorio* and *Paradiso*, there is a useful glossary discussing more than a hundred of the words that are most difficult in respect of meaning or etymology. But we regret to see that Mr. Butler continues the almost intolerable practice of numbering only every tenth line, which necessitates frequent counting when exact reference to intermediate lines is required. It would have greatly increased the value and interest of his work if Mr. Butler had added an index to his notes, and especially to the numerous classical allusions and references with which they are enriched. Mr. Butler is always most courteous in his references to those from whom he is compelled to differ, a feature unfortunately not always found in modern expositors of Dante. There is no attempt to gain credit by exposing their blunders or oversights, nor any desire to find fault for its own sake. If such errors are referred to by Mr. Butler, it is only to justify himself in taking a different line. No one has reason more cordially to acknowledge this than the present writer.

E MOORE.

#### THE RELATIONS OF RUSSIA WITH GEORGIA.

*Gramoti i drugie istoricheskie dokumenty XVIII. stolietiia otnosiashchesia k Gruzii.* [Letters and other Historical Documents of the Eighteenth Century, relating to Georgia.] Vol. I., 1768-1774. Edited by Prof. A. Tsagarelli.

*Snoshenia Rossii s' Kavkazom v' XVI.-XVIII. stolietiakh.* [Relations of Russia with the Caucasus in the Sixteenth and Eighteenth Centuries.] By A. Tsagarelli. (St. Petersburg.)

ALTHOUGH we have had some very respectable books of travel in Georgia, the history, language, and literature of that country remain practically unknown to us. It may, therefore, be worth while to call attention to two valuable publications of Prof. Tsagarelli, of St. Petersburg.

In the preface to the first of these works he tells us that it is one of a series on the subject. Others are to be published, and the period treated of in the present volume

was chosen first because it is but little known. Here the editor prints the correspondence between Catherine and her generals, when an embassy had been sent to Heraclius, the Georgian king, to induce him to assist the Russians in their war with the Turks. Heraclius has been described to us in the pages of Guldenstedt, the first traveller who visited the country after Chardin. He was a brave soldier, and died at an advanced age, after his country had experienced crushing disasters.

Many of the letters are concerned with the extraordinary conduct of General Todleben. This unprincipled German, after a career in several foreign armies, entered the Russian service during the Seven Years' War, and distinguished himself by many barbarities, especially when he took Berlin. It will be remembered that Frederick the Great spoke of the Russians at that time as engaged in "digging the grave of humanity." Like a great many other epigrammatic utterances, it was an exaggeration; but such men as Todleben were clearly a disgrace to the Russian arms. He was at last caught betraying the interests of his adopted country, and sentenced to death; but the extreme penalty was remitted, and our adventurer was expelled the country. In some unaccountable way he contrived to ingratiate himself with Catherine, and not only received permission to return to Russia, but was taken into the service again and despatched to the Caucasus. Here he soon embroiled himself with everybody. He behaved with grotesque insolence, and affected to treat King Heraclius like a mere Russian tributary, in fact, just as Bazaine treated the unfortunate Maximilian. The Russians failed in their attempt to hamper the Turks by way of Georgia, in spite of a splendid victory gained by Heraclius in 1770 near Akhalsikh, in which he almost annihilated an army of ten thousand Osmanlis. Todleben, however, did not support the king, being chiefly occupied with enriching himself by plunder—another point in which he resembled Bazaine. Sukhotin, who was sent into Georgia to co-operate, also acted arbitrarily, and laboured under the disadvantage of being entirely unacquainted with the country. Finally, General Yazikov, an honourable and capable man, was sent, and the traitor, Todleben, recalled. By the treaty of Kuchuk-Kainardji the war was brought to a close in 1774; some of its clauses aimed at securing the Georgians from their Turkish enemies. However safe Heraclius was made in those quarters, he could not escape the vengeance of the Persians, who were furious at having the Russians brought so close to them. In 1793 the Shah ravaged Georgia with fire and sword, and in Tiflis hardly one stone was left standing upon another. Had it not been for the incorporation of the little state with Russia soon afterwards, it must have disappeared, and the only independent Christian state in the East since the fall of the Byzantine Empire would have been subjugated. The perusal of these interesting letters and state-papers, some of which are translated from Georgian, will yield a rich harvest to the historical student, and he will be assisted

by the excellent index with which Prof. Tsagarelli has furnished his work.

The second book is of much smaller dimensions, but it is of great value as giving us a sketch of the relations between Russia and Georgia during a period of four hundred years. The work really consists of an address which was to have been delivered by Prof. Tsagarelli before the University of St. Petersburg; unfortunately, however, as we learn from a note, he was prevented from attending by illness, and the address was read by the learned orientalist Prof. Pozdneiev.

At the beginning of his discourse the author reminds us that it is fifty years since lectures on the Georgian language were first delivered in the University, and four hundred years since Georgia sent her first embassy to Moscow. As yet Russia is the only country in Europe which has encouraged the study of Georgian; but this is the natural result of her relations with the once independent state, just as in England we have chairs for the Celtic languages. What has been done for Georgian has been done by Georgians and other foreigners in the service of Russia; the names of Chubinov, Brosset, Berger, and Tsagarelli at once occur to us. The early geographers, such as Strabo, and historians such as Procopius, have many interesting things to tell about these inhabitants of the mountains, so much removed from the great centres of the world's civilisation. During the older periods the Georgians were in alliance with the Byzantines, and protected by their common Christian faith; but as the Ottoman power arose, and they saw themselves more and more surrounded by Mussulmans, it was only natural that they should look to the Russians, who were forming a powerful state that professed the same creed. In 1491 an embassy was sent to Ivan III., and the relations of the two countries from that period is always close till they are amalgamated. Russian artisans were sent to repair their churches, and painters to furnish them with *icons*. The negotiations for the marriage of the Georgian Princess Helena with a son of Boris Godunov are described in some very picturesque extracts which Prof. Tsagarelli gives from the ambassador's reports, the *stateinie spiski*, as they are called. On p. 23, the professor gives us an account of some extraordinary religious ceremonies which these emissaries witnessed, especially the harangue of a prophet who, for upwards of three hours, foretold the events which were to happen during the year to a vast assembly comprising the most important persons in the realm.

The letters of the Georgian Tsars during the seventeenth century are full of pompous titles and bombastic metaphors, the fruits, no doubt, of their Oriental teaching. They become more sober during the following century. On p. 31, Prof. Tsagarelli tells how the King Vakhtang suffered at the hands of the Persians in consequence of his alliance with Peter the Great, whose campaigns south of the Caucasus were fruitless. To escape the ravages of the Persians, the Georgian prince fled with his family and a numerous body of courtiers to Russia, where they formed a Georgian

settlement. One of the results of this was the development of the literature: a press was set up at Moscow, and there appeared in 1743 the fine folio Bible, the possession of which is so coveted by the antiquary. From this time dates the tradition of the study of Georgian in Russia.

Very interesting are the stories told by Prof. Tsagarelli of the self-denying labours of Russian missionaries in their efforts to restore Christianity among the Ossetes and other Caucasian tribes, who had at a comparatively recent period been forced to embrace Islam. To judge from some of the stories told by the professor, many of the converts joined the new faith from mercenary motives; reminding us of the extracts which Sydney Smith jeeringly gave from the reports of our own missionaries.

This valuable pamphlet concludes with an account of the travels of Guldenstedt and Butkov, but does not pursue the subject further than the beginning of the present century, when Georgia was annexed. But Prof. Tsagarelli shows to any unprejudiced person what excellent work Russia has done in the East, and how she has strengthened the hands of the Christians, when surrounded by persecutors of another faith. It is owing to her that the Georgians have not suffered the fate of the Armenians, who now enjoy the privilege of seeing their tormentors in the burlesque position of their protectors.

It remains to add that an interesting map is added to the first of the works reviewed, which is a facsimile of one prepared for the Empress Catherine in 1771.

W. R. MORFILL.

*Legends and Lyrics. Second Series.* By E. Nesbit (Mrs. Hubert Bland). (Longmans.)

THE verse of Mrs. Bland is so fresh and spontaneous, it contains so many bright pictures of the beauties of nature, it shows so much capacity for the pure pleasures of life, that it often contradicts the gloomy view of existence which she seems to regard as the special message that she is bound to deliver to her fellow creatures. A poet may no doubt make life a good deal more painful to his or her readers than it would otherwise have been, and may on the contrary throw light upon all its darker places. Mrs. Bland can do either the one or the other; and it is impossible not to wish that she exercised more frequently the power which is the more pleasant and certainly not the less useful or noble of the two.

Regarded as mere poetry, and it is mainly from this point that I would wish now to speak of her verses, I do not think her most despairing strains are the finest. Her clear, true voice seems to me to get a little strained when she denounces the flagrant sins of the capitalist, and cries for revolution at any price. To say that her most cheerful songs are her best would be going too far the other way, for none of them are quite cheerful, and there is an undeniable force in such desperate lyrics as "A Great Industrial Centre," and "Prayer under Gray Skies"; but in none of such rhapsodies does she attain so complete a literary success as

in singing the mitigated melancholy of change, perhaps the most perfect of the personal poems.

## "CHANGE.

"THERE'S a little house by an orchard side,  
Where the Spring wears pink and white;  
There's a garden with pansies and London pride,  
And a bush of lad's delight.  
Through the sweetbriar hedge is the garden  
seen,  
As trim as a garden can be;  
And the grass of the orchard is much more  
green  
Than most of the grass you see.  
There used to be always a mother's smile,  
And a father's face at the door,  
When one clambered over the orchard stile,  
So glad to be home once more.  
But now I never go by that way,  
For when I was there of late,  
A stranger was cutting the orchard hay,  
And a stranger leaned on the gate."

I confess that her lyrical gift appears to me to greater advantage in this poem than in those which may be called Socialist, or those which tell of the perfidy of lovers and the hopelessness of love. In the first there is too much of *parti pris*, especially when, as is her custom, she draws contrasting pictures with cumulative effect upon one side only, the briefs for either party being too evidently drafted by the same hand. The literary conscience rebels at so concerted an attack upon the feelings. And as for the love poems, our sympathy with a situation of unutterable pathos too frequently receives a shock from the discovery at the end of the poem that it is a man and not a woman with whom we are called to weep. Mrs. Bland has no ordinary imagination, but she cannot unsex herself sufficiently to make us believe that her bleeding heart is that of a man. This is all the more to be regretted as it mars some very pretty singing, like "The Garden," the tender series of lyrics—"On the Medway," and much else in the book, where charming pictures of the country are interwoven with sweet thoughts.

Sweet, but always sad, whether she sings as a socialist or a lover. Her discontent is not merely with present conditions of existence, where the poor work in "hell" so that capitalists may drink champagne, but it extends like a cloud over the whole human horizon. The world of her lyrics is one in which it is impossible to smile. There love always ends in change, faithlessness, and crime; and one of the most cheerful of her visions is that of a lost soul who cries,

" Yet not despair, I see a far-off splendour:  
Here from my hell I see a heaven on high  
For those brave men whom earth could never  
render  
Cowards as foul and beasts as base as I!  
Hell is not hell lit by such consolation,  
Heaven were not heaven that lacked a thought  
like this—  
That though the soul may never see salvation,  
God yet saves all these other souls of his."

Fortunately, however, Mrs. Bland's muse sometimes takes a comparative holiday, and leaves the tragedy of modern life to sing a stirring ballad of the olden time, with a vigour and a dramatic power which leave little to be desired. In some of these ballads, notably "A Ballad of Canterbury" (the story of St. Alphege), "A Ballad of Sir

Hugh," and "The Devil's Due," her true poetic gift is employed to the greatest advantage. It is difficult to say which story is best told, but "The Devil's Due" must take the first rank by virtue of the difficulties of the subject, and the vivid and sustained imagination by which they are overcome. The description of the scene in which the devil appears and claims the church from the archbishop at the moment of consecration is of quite unusual power. It is too long to quote, but as a sample of its high quality the following stanza, in which the devil's face "grows clear" to the terrified congregation, should be convincing.

" Then, as we gazed, the face grew clear,  
And all men stood as turned to stone;  
Each man beheld through dews of fear  
A face—his own—yet not his own;  
His own face, darkened, lost, debased,  
With hell's own signet stamped and traced  
And all the God in it effaced."

Moreover, this poem is distinguished, as only two or three more in this book are, by the noble note of faith with which it closes. The devil claimed the church because it was built with money ground from the poor; but those who laboured to build it worked with love, and so they sing over its blackened ruins.

" Gone? Is it gone? God knows it, no!  
The hands that builded built aright.  
The men who loved and laboured so,  
Their church is built on heaven's height!  
In every stone glittering gem,  
Gold in the gold Jerusalem—  
The church their love built waits for them."

Unfortunately, this high note of spiritual hope is but seldom struck by Mrs. Bland, but we shall hope to hear it again and more often when her next series of Lays and Legends is published. Life should not seem altogether sad to one who sang the fine song of Old Age which closes the present volume. Shall all our dreams wither and die when we grow old, she asks, as the ghosts say in the night; and the Sun answers her:

" And then I hear the brave Sun's voice,  
Though still the skies are gray and dim:  
Old age comes never—Oh, rejoice—  
Except to those who beckon him.  
" All that youth's dreams are nourished by,  
By that shall dreams in age be fed—  
Thy noble dreams can never die  
Until thyself shall wish them dead!"

COSMO MONKHOUSE.

## NEW NOVELS.

*A Wandering Star.* By Lady Fairlie Cunningham. In 3 vols. (Ward & Downey.)

*A Valley of Shadows.* By G. Colmore. In 2 vols. (Chatto & Windus.)

*Taken at His Word.* By Walter Raymond. In 2 vols. (Bentley.)

*A Daughter's Heart.* By Mrs. Lovett Cameron. (White.)

*The Commodore's Daughter.* By Jonas Lie. (Heinemann.)

*Virginie's Husband.* By Esmé Stuart. (Innes.)

*Punchinello's Romance.* By Roma White. (Innes.)

*The Story of a Struggle.* A Romance of the Grampians. By Elizabeth Gilkison. (A. & C. Black.)

*Gräfin Rinsky, and other Tales.* By Hilarion. (Eden, Remington & Co.)

*The Squire's Nieces.* By E. M. and A. Huntingdon. (Sampson Low.)

If there were only a trades union of reviewers, measures might be taken to boycott, picket, or ratten any novelist who dared to tell her story in the present tense. We say "her" for the offender is always feminine; and as the most impressive warnings from the unorganised trade have proved altogether ineffectual, it is clear that only some such heroic measure will bring about the desired result. The worst of it is that this offence is always accompanied by other violations of the conventions of good literature. In *A Wandering Star*, for example, irritating superfluities of French mingle with such eccentricities of English as "fingers that continue the avocation," "she had to take Pussy and I about," and "both she and her liege lord are seated opposite each other." Cissy Grahame is "bavarde, mais coquettière with a vengeance"; Ralph Fitzpatrick has the one virtue of contentment, and "*bon sang* comes out in this characteristic"; while Lady Julia, who is never contented, lapses at times into "what our neighbours would call *une humeur massacra*ne." The story is the kind of thing which is usually, and perhaps fitly, adorned with these decorations of phraseology. It deals with the misadventures of Vega Fitzpatrick, who is throughout unfortunate in the ordinary sense of the word, and is prevented by good luck rather than good management from becoming unfortunate in that special sense of the word first given to it by Hood. With two or three exceptions, the persons to whom we are introduced by Lady Fairlie Cunningham are a sorry lot, and *A Wandering Star* is anything but a brilliant luminary.

*A Valley of Shadows* is a very strong but almost oppressively sombre novel. Passages which charm by their simple beauty are not infrequent, but they simply serve as high lights which intensify the shadows of the Salvator-Rosa-like valley through which Mr. Colmore leads us. About the imaginative power of the book there can be no mistake whatever; and the author has the true and fine instinct which contents itself with the motives of pure tragedy, without any recourse to those of contemporary "realism" falsely so called. There is plenty to harrow us in Mr. Colmore's pages: there is nothing to sicken or disgust, and nowadays, when one commends a book as powerful it is unfortunately necessary to make this distinction. The scene at the missionary meeting, where Joel Hatherden publicly offers marriage to the friendless woman who has just been denounced as a suspected murderer, is one of those daring situations which in most stories would have the effect of cheap melodrama, but which here has all the impressiveness of a great tragic crisis. It is, however, fully equalled by the moving and masterly concluding chapter—the gloomful climax to which the narrative has been steadily moving. These are passages of really fine imaginative work; and though they stand out from the rest of the book, there is not a page that is flat or ineffective. People who insist upon cheer-

fulness must not read *A Valley of Shadows*, but those who have more catholic tastes will find in it a great deal to admire and enjoy.

There is some capital work in *Taken at his Word*, but it would have been all the better for a little more care in carrying out the details of construction. Mr. Raymond has a really fine instinct of invention, and he only needs to learn that in fiction successful invention must be not merely an instinct, but an art. His plot is both fresh and strong; but freshness and strength make even larger demands upon execution than conventionality and weakness—a saying which sounds paradoxical, but which will be recognised as true by all who bring thought as well as imagination to bear upon their novel reading. The early history of Langdon is not made sufficiently clear to enable us to realise fully the situation upon which the whole story depends, and the sub-story of Fraser and Rosalie is rather too much of a loose thread. These are defects which are worth pointing out, because they may easily be avoided in Mr. Raymond's next story; and even the present book has substantial merits which render its defects of comparatively little consequence. Whether self-made men are really as vulgarly boastful as novelists always represent them to be, may be doubtful; but there can be no doubt that the pompous John Lucas, who boasts and blusters even when in mortal terror, is a being of flesh and blood. Crofter, the leader of the disaffected workmen, is another success; and the book, as a whole, is well worth reading.

Mrs. Lovett Cameron's books never rise much above or fall much below a certain respectable level, and her average work is very fairly represented by *A Daughter's Heart*. She is an industrious producer who has learned to economise her material, and knows the exact quantity of novelty which is necessary to float a story on the stream of circulating library success. In her latest novel she boldly chooses one of the most hackneyed of themes, and trusts entirely to her skill in the art of composing variations. No figure in fiction is more familiar than the man who believes that he has outlived love; who becomes bound, either by honour or law, to some woman for whom he cares nothing; and who suddenly finds himself involved in the toils of an over-mastering passion for somebody else. In *A Daughter's Heart* the somebody else is the younger sister of the girl to whom Sir Jasper Keith has engaged himself; and a considerable part of the story is devoted to a lively skirmish between the baronet and his prospective mother-in-law, who is determined that Sir Jasper shall become her son in her own way, and not in his. Of course, the prospective mother-in-law is finally worsted, but victory hangs long in the balance; and the story of the brisk campaign is told with sufficient vivacity to make it quite readable.

The enthusiasm of certain critics for everything Scandinavian is surely becoming a little indiscriminate; at any rate it is doubtful whether in England the cultus of the Norse *dii minores* will ever extend beyond the limits of a coterie. Mr. Gosse,

who in matters of fact is an unimpeachable authority on things Norwegian, tells us that "Jonas Lie is locally the most popular of the Northern novelists"; but *The Commodore's Daughters*, which Mr. Gosse describes as one of his most characteristic stories, seems to prove for the hundredth time that qualities which secure national popularity will not survive transportation over sea. The critic compares Lie to Mrs. Gaskell: we should rather compare him to Anthony Trollope; and though Trollope had a lighter hand than Lie, and was certainly much more of a humourist, we can imagine that Norwegian readers would find a translation of even so bright a book as *Barchester Towers* somewhat heavy reading. *The Commodore's Daughters* seems to us very heavy indeed, weighted down as it is by that accumulation of trivial detail, which is not rendered less oppressive by the fact that the details are foreign and unfamiliar. Towards the finish the novel gains breadth and that other quality which may be called flesh and blood; but the unpleasant and utterly unexpected close of the love story of Jan and Martha seems nothing but a gratuitous and clumsy vindication of the much-praised "candour" of the continental novelist. We cannot believe that the book will secure an English vogue for its author; but it is very possible that the translators, H. L. Braekstad and Gertrude Hughes, have been unfortunate in their selection, for Mr. Gosse's introductory remarks leave the impression that some of Lie's other works are richer in substance and in depth and variety of interest.

In her winning story of modern rural French life, Esmé Stuart deals with a narrative which has often been dealt with before, but never more prettily or gracefully—the courtship of a wife by her husband. The young Vicomte de Pomarets and Virginie Rouard, the daughter of the wealthy plebeian quarry owner, are betrothed by their parents who are respectively in search of money and rank. The young people are not merely indifferent, but positively averse to the match: she because she has overheard a conversation in which the Vicomte expresses contempt and loathing for the unknown *roturière* whom he is being forced to marry, and he because he has fallen in love with the possessor of a face which he has seen once and once only in the village church. Each refuses to meet the other until the wedding morning, and then the Vicomte makes the bewildering but blissful discovery of the identity of the girl he loves with the girl he is about to wed. This is a fresh and ingenious situation; and though in the resolution of the discord thus introduced into the music of Virginie's life there is more than a suspicion of improbability, the rest of the story has all its author's wonted grace and skill. The good musician, Pascal Palliser, and his delightful wife, with whom Virginie finds concealment and refuge after her flight, are a charmingly quaint pair of portraits; and, indeed, *Virginie's Husband* is, as a whole, one of the most attractive of Esmé Stuart's novels.

*Punchinello's Romance* is rather a fantastic book; and though the author sometimes

reminds us of Mr. George Meredith and sometimes of Charles Dickens, she can hardly be charged with a lack of originality of treatment. The influence of Mr. Meredith—or what seems like his influence—is manifest mainly in the conversations, for all Roma White's people talk in epigrams or parables; while the suggestion of Dickens is found in the prevalent tone of sentiment, and in a certain unchartered freedom of fantasy which is seen in the handling of character and situation. The matter-of-fact critic will say that there is not one possible person in the book, and he will be quite right; but the impossible people have a certain vitality which mere possibility is powerless to confer. *Punchinello's Romance* is somewhat loose-jointed, and is in other ways a rather crude performance; but it has both imagination and humour, and the writer, in spite of her inexperience, is able to make them tell. The "firm" discipline and delicate match-making of the two elderly maiden sisters are exquisitely imagined and rendered, and the poisoning and burial (under clerical supervision) of the old cat is a delicious morsel of comedy.

Mrs. or Miss Gilkison takes herself rather too seriously; and perhaps if she had been less acutely conscious of the moral responsibilities of authorship, she might have written a livelier book than *The Story of a Struggle*, which is, if the truth must be told, decidedly hard reading. The pragmatic, priggish minister who is the hero, and the shallow, feather-headed girl who is the heroine, are in different ways equally repellent; and even a reader who is, as a rule, void of malice, may feel some satisfaction in the reflection that each is amply punished for his or her misdeeds by being married to the other. After a brief matrimonial career of considerable discomfort, the wife takes to alcohol and opium, and the husband very nearly takes to murder; but eventually they are restored to a better frame of mind, and when we bid them farewell they are apparently beginning to be rather better worth knowing, though it is quite impossible that either should ever be interesting. The book doubtless tends to edification, and some detached thoughts are not badly expressed: the author simply seems to forget that before a story can really edify it must in a measure entertain.

"Gräfin Rinsky" is, perhaps, not quite so thrilling and blood-curdling as Hilarion meant it to be, though it is by no means a bad modern variation upon the theme of the immortal "Bluebeard," and the living eyes looking down from the face of the angel on the tapestry are satisfactorily creepy. The two companion tales are on the whole more pleasing, and Leslie Bartlett in "That American Girl" has freshness and real *vraiment* without a touch of caricature. "The Green Hills far away" is a slight but exceedingly pretty tale; and Hilarion might without great risk try his hand at more elaborate work.

To write a very good story for children is a difficult task: to write a moderately good one seems particularly easy, if one may judge from the number of tales which

may be thus described. *The Squire's Nieces* is a tale of ordinary merits and no conspicuous defects. The conversations are a little set and stiff, but this is a weakness common to most books of the kind; and as there is plenty of incident to keep the story moving, it will probably be approved by the readers to whom it specially appeals.

JAMES ASHCROFT NOBLE.

#### SOME BOOKS ON THE COLONIES.

*Hutchinson's Australasian Encyclopaedia.* By George Collins Levey. (Hutchinson.) This seems to be a comprehensive and very useful book. We are told in the preface that it is the first attempt to afford knowledge about Australia in a succinct form; hitherto the articles in encyclopaedias were more or less incomplete. The present volume, which is of a convenient size, besides being a full gazetteer, gives the history and politics of the Australasian colonies, and biographies of discoverers, explorers, governors, and distinguished colonists. Various cant terms are explained, and some of the more remarkable animals are mentioned, though others equally interesting are omitted. Of the several sports and games followed in the colonies full accounts are given; and a large and full, though somewhat indistinct, map is furnished.

*The Colonial Year-Book for the year 1892.* By A. J. R. Trendell. With Introduction by J. Henniker Heaton. (Sampson Low.) This excellent compilation is as full and useful as before. A striking proof of how well it is kept up to date will be found in the article on British Zambesia, which contains an account of Mr. Theodore Bent's exploration of the ruins in Mashonaland, as given by him in his address to the Royal Geographical Society in the early part of the present year. The Introduction, by Mr. Henniker Heaton, is occupied with his efforts to obtain an Imperial Penny Postage, and his correspondence with Ministers to that end. Judging from the past, there can be little doubt that his importunity will in the end succeed. The maps with which the Year-Book is furnished are many and excellent; in that of the Dominion of Canada our possessions are swelled to the utmost by colouring as British Baffin's Land, the Parry Islands, and Grant Land to the farthest limit of northern discovery. It is pleasant to notice, in this very map, another proof of how the book is kept up to date, and of the care with which the maps are prepared; for in Greenland—which only comes in, as it were, incidentally, and forms no necessary part of the map—Nansen's route across the inland ice is laid down.

*Round the Empire.* By George R. Parkin. (Cassells.) To this unassuming but most useful little volume Lord Rosebery has written a preface "to remind our children that they inhabit not an island, but an empire." The book is not argumentative, but full of facts. Mr. Parkin puts forward no theory, no constitution, and no plan; for "he probably believes, as most of us do, that the security for national union lies not so much in parliamentary projects as in the just appreciation of imperial responsibility." The book, with its preface, can be highly recommended for the use both of schools and working-men's clubs.

*History of the Church in Eastern Canada and Newfoundland.* By the Rev. J. Langtry, D.C.L. (S.P.C.K.) From the fact of this little volume being one of a series treating of Colonial Dioceses, by "Church" that of England must necessarily be inferred. Within these somewhat narrow limits—for the Colonies are, from a sectarian point of view, very varied

—Dr. Langtry has done his work very well. He has evidently been hampered by a great many facts and a very small space in which to tell them, and naturally the comparatively old and settled portion in Canada do not possess the same possibilities for picturesque treatment as the further West, or as Mackenzie River did at the hands of Bishop Bompas. Hence, we have less about the Indians, the wild woods, and the wild beasts which roam them, and more avert the coming and going of ecclesiastical dignitaries, and what may, without wishing to be disrespectful, be described as the small-beer chronicles of backwoods parishes. However, as the volume is written for people who like this sort of thing, those who are only moderately interested in it have no reason for complaint. So far as we have been able to check his statements, the author has compiled an accurate and, it is not necessary to add, very useful volume for those who may wish to ascertain the rise and progress, and, we are afraid, the squabbles also of the English Church in Eastern Canada and Newfoundland. The fault of the book is that it lacks perspective: all incidents and almost all people have, in the author's eye, about the same literary value. It is accordingly deficient in light and shade, and on that account, we confess, rather dull reading to all save very local churchmen. Themes for romantic treatment are not lacking, to relieve the dead level of this chronicle of good and often almost great men. But Dr. Langtry is too conscientious an historian to waste words over these, when they are required for telling who was chosen by the Synod this year, or who appointed by the Governor on another occasion. And worst of all, his "Liebig" of Canadian Church History not being furnished with an index, the student is unable to make the readiest use of it.

*Journals of the Mashonaland Mission, 1888 to 1892.* By G. W. H. Knight-Bruce, Bishop of Mashonaland. (S.P.C.K.) In this pamphlet are published extracts from the journal of a journey to Mashonaland, undertaken by Dr. Knight-Bruce, the Missionary Bishop of that territory, in 1891. He had been there before in 1888, but of this first journey very little is told. The Bishop, however, makes this important remark:—

"Upon the question of native servants who are not Christian being better than those that are, I can only speak from my own experience. If I had another difficult journey to do, I should try to take with me only Christians."

The journey of last year is agreeably told, and the Society has done well in printing the journal. The Bishop was grieved at the brutality of some of the white men, but he found that the only way of gaining a point with the natives was by the use of force; gentleness is despised, and there is no word for "thank you" in their language. Not that he resorted to blows himself; but he tells us of an Englishman who, unable to get anything done by gentleness, was at last driven to desperation, knocked down a huge native and beat him with a thick stick; immediately every load was carried, and peace and order reigned. Here, no doubt, is the great difficulty in preaching the religion of peace and goodwill. The Bishop learnt that the Mashona people observe a sort of Sabbath.

"During harvest they keep a sixth day of rest. On this day the chief sends a man up a hill to say: 'It is Mwali's day'—i.e., God's day, and no one works. This is one of the few traces of any religion that I have found among them; but the more one knows of the natives the more one finds how consistently they keep on concealing from strangers what they really think."

WE have received two pages, being advance proofs from *The Year-Book of Australia*

(Sydney and Melbourne), entitled "Australian Literature for 1891." If the compiler be correct, the total literary output of all the colonies during twelve months amounted to exactly 47 volumes; and to make up this number we have to include such *biblia abiblia* as—the Victorian Tariff, the Statistical Register, Rules and Regulations of the Public Library, the Geological Survey, the Agricultural Gazette, Messrs. George Robertson & Co.'s Catalogue of Books, &c., &c. We are left to infer that the literature of Australia, so far as it is not supplied by newspapers, must be almost entirely a matter of importation. Only two books that are books have caught our eye—Mr. Edward Tregear's Maori-Polynesian Dictionary, of which a copy has reached us from Wellington, New Zealand; and Speeches and Lectures of the late Prof. Badham (with portrait and memoir), which we should much like to see.

#### NOTES AND NEWS.

MR. DAVID NUTT's series of Pre-Tudor Texts, which began so well with *Pearl*, is to have for a second volume *Cynewulf's Christ*, which has never before been printed by itself. The editor, Mr. I. Gollancz, has based his text upon a careful collation of the MS. in the Leofric Library at Exeter cathedral; and, as in the case of *Pearl*, he has given a modern English rendering, verse by verse, on the opposite page. The volume will also contain a glossary, and an excursus on the Cynewulf runes, together with an Anglo-Saxon illumination for frontispiece. It will be ready for issue to subscribers in about a week's time.

MESSRS. MACMILLAN & CO. will publish immediately, in volume form, the records of Tennyson, Ruskin, and the Brownings, by Anne Thackeray Ritchie, which have been appearing in one of the magazines.

WE are informed that more than 50,000 copies have already been sold of the shilling edition of Selections from the Poetical Works of Robert Browning.

MESSRS. PERCIVAL & CO. have just ready a work on the *Forest Cantons of Switzerland—Luzern, Schwyz, Uri, Unterwalden*—by the Rev. J. Sowerby. This volume is not intended to serve the office of a guide-book in the ordinary sense, but to supply information to the tourist who may desire to know about the inhabitants of the district in which he is sojourning, their history, manners, and customs, and social and economical conditions; also to tell of those whose valour established of old the liberties of Switzerland; those who afterwards maintained that liberty, and enlarged the fame and extent of the Confederation; and other natives of the Four Cantons who have distinguished themselves in art, literature, or science.

MESSRS. CHAPMAN & HALL have now almost ready the third and concluding volume of the late Dr. Wilhelm Junker's *Travels in Africa*, covering the period from 1882 to 1886. Like the former ones, it is translated by Prof. A. H. Keane, and will be illustrated.

MESSRS. WILLIAM BLACKWOOD & SONS have in the press a sort of supplement to a famous political biography—*The Racing Life of Lord George Bentinck*, written by one who was, at the time, employed in his stables, and edited by the Hon. Francis Lawley. The book will be illustrated with twenty-two full-page plates.

MESSRS. HUTCHINSON & CO.—who, as we have before stated, seem to be making a speciality of Australian literature—announce a little book by Mr. Philip Mennell, to be called *The Coming Colony: Practical Notes on Western*

Australia, dedicated to the Governor of that colony.

MESSRS. EGLINGTON & Co. will publish at the end of next week, as a new volume in their handbook series, *Mashonaland*: an account of the country, its people, its prospects, and its routes, with illustrations in collotype.

A WORK on *Qualifications and Registration of Electors* at Parliamentary, Municipal, County Council, School Board, and Vestry Elections, and also at elections of sanitary authorities and guardians of the poor, compiled by Mr. W. V. R. Fane (of the Inner Temple) and Mr. A. H. Graham (of the Middle Temple) is now in the press, and will shortly be published by Messrs. Cassell & Co.

PROF. ALARIC RUMSEY has just completed, for Messrs. Swan Sonnenschein & Co.'s series of Legal Handbooks, a volume on *Employers and Employed*. It is divided into two parts, dealing with domestic service and labour legislation. Part II. includes the Factory and Workshop Act of 1891, showing in what points the law has been altered, and summarises the decisions on the various statutes down to May, 1892.

JOHN STRANGE WINTER's new novel, *My Geoff*, and Mrs. Frank Grimwood's novel, *The Power of an Eye*, will both be published in one-volume form by Messrs. F. V. White & Co. immediately. The same firm will also publish shortly Florence Marryat's three-volume novel, *The Nobler Sex*.

In order to comply with the requirements of the American Copyright Act, the publication of *When I Lived in Bohemia*, by Mr. Fergus Hume, which forms vol. x. of Arrowsmith's series, is delayed to June 10, on which day Arrowsmith's Summer Annual will also be published.

MESSRS. METHUEN have found it necessary to reprint Mr. Baring Gould's latest novel, *In the Roar of the Sea*, as the large first edition was completely exhausted.

A CHEAP edition, in one volume, of Mr. Hubert Hall's *History of the Customs Revenue of England* is announced by Mr. Elliot Stock.

WE hear that, on June 13, the editorial offices of the *National Observer* will be removed from Edinburgh to London; but no alteration is to be made in the type, printing, or paper, as Messrs. Constable have made arrangements for transferring the entire plant.

THE mid-June number of *The Religious Review of Reviews* will contain an unpublished paper by the late Bishop Fraser, a paper by the Headmaster of Harrow (illustrated with a portrait), a hymn by Mrs. Alexander, wife of the Bishop of Derry, an article on the Society for the Propagation of the Gospel, and "Summer Words" by Canon Fleming.

THE centenary of Shelley is to be celebrated by a vegetarian dinner on June 25, at the Wheatsheaf Restaurant, Rathbone-place. Mr. W. E. A. Axon, of Manchester, will be in the chair; and Dr. Furnivall, founder of the Shelley Society, and Mr. H. S. Salt, have accepted invitation.

PROF. EDWARD DOWDEN, of Dublin, has been elected president of the English Goethe Society, for a second term of three years, in succession to Prof. J. S. Blackie. The secretary is Dr. Eugene Oswald, 49, Blomfield-road, Maida-hill. A new branch of the society, with fifty-five members, has been founded at Glasgow, and was recently inaugurated with an address by Prof. Blackie.

MR. PAGET TOYNBEE has been elected an honorary member of the American Dante Society, "in acknowledgment of his services to Dante scholarship." Among those on whom a

similar distinction has been conferred on former occasions are Prof. Adolfo Bartoli, Signor Giosuè Carducci, the Rev. Dr. Edward Moore, and Dr. J. A. Scartazzini.

A COPY of the first edition of Poe's *Tamerlane* (1827) was sold the other day at Boston for 1850 dollars (£370). The only other known copy is in the British Museum, but it lacks the original cover.

THE last "Rough List" issued by Mr. Quaritch (No. 124) deserves a few words of notice. It is entirely devoted to English books, thus classified:—(1) Books on language, dialects, and slang, and English dictionaries explained in other languages; (2) literature down to the end of the fifteenth century, including MSS., and a long series of books printed by Caxton and at the St. Albans Press; (3) writers from Lord Berners to Milton; (4) writers down to the present time. We observe that Mr. Quaritch no longer possesses a good copy of the first folio of Shakspere.

#### UNIVERSITY JOTTINGS.

THE following is the list of those on whom honorary degrees will be conferred at Cambridge, on Saturday next, June 11, on the occasion of the Duke of Devonshire's installation as Chancellor: Doctors in Law—the Duke of Edinburgh, the Earl of Northbrook, Viscount Cranbrook, Sir Henry James, Mr. Joseph Chamberlain, Mr. John Morley, Sir F. J. Bramwell, Sir F. W. de Winton, Sir R. E. Webster, General Richard Strachey, and Mr. H. J. Roby; Doctor in Science—Mr. G. W. Hill; Doctors in Letters—Prof. R. Y. Tyrrell, Prof. J. R. Seeley, and Mr. Leslie Stephen. When Lord Salisbury was installed at Oxford, in 1870, the number of honorary degrees conferred was no less than fifty.

THE delivery of the first lecture on the foundation of Mr. Romanes at Oxford, similar to the Rede Lecture at Cambridge, has been postponed until after the long vacation. The lecturer is Mr. Gladstone, who has chosen for his subject "The Mediaeval University of Oxford, compared with Cambridge and Paris."

PROF. HALES's tenure of the Clark lectureship of English literature at Trinity College, Cambridge, ends with the present term. Candidates are invited to send in applications by June 10. The lecturer is required to deliver twelve lectures during the year; the stipend is £200.

PROF. HENRY NETTLESHIP will deliver two public lectures at Oxford, on June 6 and 13, upon "The Printed Editions of Nonius Marcellus."

SIR JOHN STAINER, professor of music at Oxford, will deliver a public lecture in the Sheldonian Theatre on Wednesday, June 8, upon "Music in its relation to the Intellect and Emotions."

IN consequence, apparently, of the recent conversion, the University of Cambridge has sold Consols standing in the name of various trust funds to the total amount of about £145,510, and re-invested the produce in other authorised securities, mostly corporation and railway debenture and guaranteed stocks. As a result, the aggregate income has been raised from £4002 to £4239, an increase of £237.

THE subject chosen for the Le Bas prize next year at Cambridge is: "Wordsworth and Coleridge: their Influence upon each other and upon their Time."

A SPECIAL syndicate at Cambridge has reported in favour of establishing a mechanical sciences tripos, to be divided into two parts, elementary and advanced, as with the other

triposes. It is also proposed that in each part there shall be practical laboratory work, as well as written papers.

GRANTS of books from the Clarendon Press to the amount of £25 in each case have been made by Convocation to the following public libraries: Marylebone; Nelson, Lancashire; Salisbury; Stoke Newington; Sale, Cheshire; Camberwell; Clapham; Chiswick; Barbados, Codrington College; Trichinopoly College.

THE Oxford Historical Society has just issued its two volumes for 1892. These are the second volume of Mr. Andrew Clark's edition of *The Life and Times of Anthony Wood*, which comes out very rapidly after the first volume, and a selection of *Reminiscences of Oxford by Oxford Men*, by Miss L. M. Quiller Couch. Mr. Clark states, in his preface, that his third volume is already at press, and that a fourth will consist of complete indexes, together with a full catalogue of the MS. authorities used by Wood in his several works. The next publication of the Society will be a Calendar of Berkshire Wills, 1508-1652; and one of the volumes for 1893 will be the History of Corpus Christi College, upon which the President (the Rev. T. Fowler) has long been engaged. Would that the collections which the Warden of New College is known to have formed concerning five centuries of Wykehamists might be published in the same way! We may add that the Oxford Historical Society has now issued twenty-two volumes since its foundation in 1884, and that the annual subscription is one guinea, though new members can obtain the entire set of published volumes at half-price.

THE widow of the late Rev. S. S. Lewis—librarian of Corpus Christi College, and for nearly twenty years secretary to the Cambridge Antiquarian Society—has fulfilled a pious duty by publishing a *Life of her husband* (Cambridge: Macmillan & Bowes), which is illustrated with a photographic portrait and cuts of the gateway of the college and a Christian gem. As is but natural, a large space is devoted to the last four years of Mr. Lewis's life, when his wife accompanied him on his travels in the Levant (where she was herself no stranger); but there are some interesting details about his early days, and a most characteristic account, by an American, of a visit to his bachelor rooms. Our wonder how Mr. Lewis acquired his extraordinary knowledge of antiquities is increased when we learn that, through infirmity of eyesight, he was at first destined to be a farmer, and passed some years in the backwoods of Canada, and on the royal farm at Windsor. At the end is a list of his publications, which consist only of a few papers read before Societies; but his memory will always be preserved by his bequest to his College of his unrivalled collection of antique gems, which have recently been catalogued by Prof. Middleton. We must add that, after reading this book, we have been struck with several points of resemblance between the subject of it and the late Dean Burdon.

#### ORIGINAL VERSE.

##### TIME AND LOVE.

SLY old Time took little Cupid,  
Tied a kerchief o'er his eyes;  
Turned him round, exclaiming, "Stupid,  
Tell me where your true love lies."  
Long as moons shall shine above,  
Time will play his tricks on love.

Cupid, of his power reminded,  
Showed old Time what he could do;  
And that though his eyes were blinded,  
Yet his heart would guide him true.  
Long as suns the heaven shall climb,  
Love will foil the tricks of Time.

ROBERT BROWN, JUNR.

## OBITUARY.

STEPHEN AUSTIN.

We have to record the death of Mr. Stephen Austin, the head of the well-known firm of printers at Hertford, which took place on Saturday, May 21, in the eighty-eighth year of his age. The grandson of a Stephen Austin who helped to print Number 45 of *The North Briton*, he has left a son of the same name to carry on the business. At the foundation of Haileybury College, Mr. Austin's father was appointed printer to the East India Company. From this connexion arose that attention to oriental typography which won for the firm the regard of all scholars and not a few prize medals. Stephen Austin & Sons have always been the printers of the Royal Asiatic, the Philological, and many other learned societies. Mr. Austin himself took a personal interest in this branch of the business, and was proud of the friendships that it led to with eminent men. In 1834 he founded the excellent county newspaper which is now the *Hertfordshire Mercury*, taking the name of a journal which had been started by his grandfather in 1772. He was also an alderman of his native town, a Freemason of sixty-two years' standing, and an ardent Liberal in politics. The respect entertained for him by his fellow-townsmen was shown by a public funeral on May 26.

## MAGAZINES AND REVIEWS.

THE *Expositor* for June contains a valuable sketch of Cardinal Newman by Principal Rainy, which indicates a rare power of sympathising with states of mind alien to that of the writer. Mr. G. A. Smith (henceforth to be styled professor) continues his suggestive sketches of the geography of the Holy Land; the physical characteristics of Judaea are admirably stated. Mr. Bartlet, of Mansfield College, gives a fourth essay on Faith according to Christ, which will revive the hopes of those who desire that apparently most improbable thing—the regeneration of “evangelical” theology in England. Prof. Beet continues his exposition of the teaching of the Epistle to the Romans respecting the Atonement; and Dean Chadwick gives a delicate though brief study of the two narrations of the Nobleman's Son and the Centurion's Servant found in the Fourth Gospel and in two of the Synoptics respectively, in which one only regrets the unconscious arrogance of the phrase “the Christian” as opposed to the “sceptical view.” It seems time that some devout English scholar should gently and kindly controvert this strange misapprehension of critical principles.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

BILINGER, G. Die mittelalterlichen Horen u. die modernen Stunden. Stuttgart: Kohlhammer. 5 M.

CAPUS, G. A traverser la yaume de Tamerlan (Asie Centrale). Paris: H. Monnier. 12 fr.

DECHAMPS, E. Voyage au Pays des Veddas: Ceylan. Paris: Soc. d'éditions scientifiques. 7 fr. 50 c.

KENMANN, G. Der Verkehr Londons m. besond. Berücksicht. der Eisenbahnen. Berlin: Springer. 40 M.

WEIGEL, M. Bildwerke aus altalavischer Zeit. Braunschweig: Vieweg. 2 M. 50 Pf.

## THEOLOGY, ETC.

STORIOHANN, J. Die grosse Gebetsfeier Davids in dem letzten Philisterkriege u. die davon handelnden Psalmen. Berlin: Wigandt. 1 M. 25 Pf.

THOMAS, C. Theodor v. Studion u. sein Zeitalter. Beitrag zur byzantin. Kirchengeschichte. Osnabrück: Lückerdt. 4 M.

## HISTORY, LAW, ETC.

ARIMORI, S. Das Staatsrecht v. Japan. Strasburg: Trübner. 3 M.

BERTHIER, J. J. La Porte de Sainte-Sabine à Rome. Etude archéologique. Freiburg: Friesenhahn. 4 M.

GREGOROVITZ, F. Kleine Schriften zur Geschichte u. Cultur. 3 Bd. Leipzig: Brockhaus. 5 M. 50 Pf.

JORDANIS DE SAXONIA, alterius praedicatorum magistri, opera ad res ordinis praedicatorum spectantia quae extant, collecta et denuo edita cura J. J. Berthier. Freiburg: Friesenhahn. 3 M. 50 Pf.

KROES, F. Ritter v. Aus Oesterreich stillen u. bewegten Jahren 1810—1812 u. 1813—1815. Innsbruck: Wagner. 7 M. 60 Pf.

LOR, P. Les derniers Carolingiens: Lothaire, Louis V., Charles de Lorraine (954 à 991). Paris: Bouillon. 7 fr. 50 c.

LUBOMIRSKI, le Prince. L'Italie et la Pologne 1860—1861. Paris: Calmann Lévy. 7 fr. 50 c.

MAYER, M. Leben, kleinere Werke u. Briefwechsel d. Dr. Wiguleus Hundt. Ein Beitrag zur Geschichte Bayerns im 16. Jahrh. Innsbruck: Wagner. 8 M.

NUNTIASTBERICHTS aus Deutschland. 3. Abth. 1572—1585. 1. Bd. Der Kampf um Köln 1576—1584. Bearb. v. J. Hansen. Berlin: Bath. 26 M.

PARFAIT, Noël. Le général Marceau: sa vie civile et sa vie militaire. Paris: Calmann Lévy. 7 fr. 50 c.

PLANTA, P. v. Chronik der Familie v. Planta, nebst verschiedenen Mitheilungen aus der Vergangenheit Rhätien. Zurich: Fissli. 6 M.

RECHTER der Markgrafen v. Baden u. Hachberg 1050—1515. Bearb. v. R. Fester. 1. Lfg. Innsbruck: Wagner. 4 M.

SASSENAY, le Marquis de. Napoléon Ier et la fondation de la République argentine. Paris: Plon. 3 fr. 50 c.

SPERLING, O. Herzog Albrecht der Beherzte v. Sachsen als Gouvernator Frieslands. Leipzig: Hinrichs. 1 M. 20 Pf.

WERUNSKY, E. Geschichte Kaiser Karls IV. u seiner Zeit. 3. Bd. (1355—1368). Innsbruck: Wagner. 8 M.

ZIEBARTH, E. De iureiurando in iure graeco quaestiones. Göttingen: Vandenhoeck. 1 M. 20 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

GÜMBEL, K. W. v. Geologie v. Bayern. 2. Bd. 2. Lfg. Cassel: Fischer. 3 M.

KRAUSE, K. Ch. F. Anschauungen od. Lehren u. Entwürfe zu Höherbildung d. Menschheitbens. Aus dem handschriftl. Nachlaß d. Verfassers hrsg. v. P. Hohlfeld u. A. Wünsche. 3. Bd. Leipzig: Schulte. 6 M.

LE ROUSSEAU, J. E. The Ethical Philosophy of Samuel Clarke. Leipzig: Liebisch. 1 M. 50 Pf.

SCHELLWEN, E. Die Fauna d. karnischen Fusilinenkalks. 1. Thl. Stuttgart: Schweizerbart. 20 M.

## PHILOLOGY, ETC.

BHĀRĀDVĀJĀKĀSHĀ, cum versione latina, excerptis ex commentario, annotationibus criticos et exegeticis ed. E. Sieg. Berlin: Speyer. 4 M.

CAUER, P. Wort- u. Gedankenspiele in den Oden d. Horaz. Kiel: Reimer. 1 M. 60 Pf.

EPHEMERIS epigraphica. Vol. VII. Fasc. 4. Berlin: Reimer. 5 M.

ERDMANN, M. Der Athenerstaat. Eine aristotel. Schrift. Leipzig: Neumann. 1 M. 60 Pf.

MÜLLER, H. D. Historisch-mythologische Untersuchungen. Göttingen: Vandenhoeck. 3 M.

SCHÖNBERG, A. Die handschriftliche Ueberlieferung der Schola vulgaris genannt Didymi. Göttingen: Dieterich. 3 M.

SCHWARTZ, E. De numerorum usu Euripideo capita selecta. Pars II. Kiel: Lipsius. 1 M. 20 Pf.

## CORRESPONDENCE.

## THREE NEW CHANSONS OF HOCCLEUE.

London: May 30, 1892.

Lord Ashburnham has most kindly permitted me to copy the following short poems by Hoccleve, hitherto unknown, which are preserved in a MS. (possibly in the handwriting of the poet) in his lordship's possession.

The MS. contains other poems of Hoccleve, most of which are also unpublished, including a valuable text of the Epistle of Cupid. About these I hope to say something on another occasion.

I. GOLLANZ.

## COMPLEYNT.

Wel may I pleyne on yow lady moneye,  
That in the prison of your sharp scantnesse  
Sousfren me bathe in wo and heynnesse,  
And deynen nat of socou me purye.

Whan that I baar of your prison the keye,  
Kepte I yow streite? Nay, God to witnesse:

Wel may I pleyne, &amp;c.

I leet yow out; O, now of your noblesse  
Seeth vnto me; in your deffante I deye:  
Wel may I pleyne, &c.

Ye saillen al to fer, retourne I preyse,  
Comforteth me ageyn this Cristenesse,  
Elles I moot in right a feynt gladnesse,  
Synge of yow thus, and yow accuse and seye,—  
Wel may I pleyne, &c.

## LA RESPONSE.

Hoccleue, I wole it to thee knownen be,  
I lady moneie, of the world goddesse,  
That have al thyng vnder my buxumnesse,  
Nat sette by thy pleynete risshes three.

Myn hy might haddest thou in no cheertee  
Whyle I was in thy slipir sikirnesse:

Hoccleue, I wole it, &amp;c.

At instance of thyn excessif largesse,

Becam I of my body delauee:

Hoccleue, I wole it, &amp;c.

And syn that lordes grete obeten me,

Sholde I me dredde of thy poor simplesse?

My golden heid skith for thy lewdnesse—

Go, poore wreche, who settith aghit by thee:

Hoccleue, I wole it, &amp;c.

Cest tout.

## LA COMMENDACION DE MA DAME.

Of my lady wel me reioise I may,  
Hir golden forhead is ful narw and smal,  
Hir browes been lyk to dym reed coral,  
And as the jeet hir yen glistren ay.

Hir bowgy cheeke ben as softe as clay,  
With large jowes and substantial:

Of my lady wel, &amp;c.

Hir nose a pentice is that it ne shal  
Reyne in hir mouth though shee vp-rightes lay:

Of my lady wel, &amp;c.

Hir mouth is nothyng scant, with lippen gray,  
Hir chin ynneth may be seen at al,  
Hir comly body shape as a foot bal,  
And she syngh ful lyk a papejey:

Of my lady wel, &amp;c.

Cest tout.

Aftir our song, our mirthe, and our gladnesse,  
Heer folwth a lessoun of heynnesse.

## THE “POTATO” IN SHAKSPEARE.

Bilton Vicarage: May 28, 1892.

Mr. Evans decides (ACADEMY, May 21) that the Potato of Shakspere was not our potato (*Solanum tuberosum*), but the sweet potato (*Convolvulus batatas*).

When I was looking up the history of the Potato for *The Plant-Lore of Shakspere*, I was inclined to think the same; but I came to the conclusion that if any special potato was in Shakspere's mind it was the *S. tuberosum*. The sweet potato was in England some years before our edible potato, though it was an article of luxury only used for special purposes. But our edible potato not only took the name of the older importation, but gave a popularity to the name which it had not before. So “Potato” became the proverbial expression for more than our vegetable, with the reported restorative powers; and the proverb would not have come into existence but for the more common potato introduced in 1585. There is, I believe, no mention of the Potato in English literature before Shakspere's time and the introduction of *S. tuberosum*; after that it became a common proverbial expression.

In other words, I think Shakspere's Potato may be either *C. batatas* or *S. tuberosum*; but he would not have used the word at all but for the increasing popularity of *S. tuberosum*.

HENRY N. ELLACOMBE.

## ON THE NEWTON STONE.

London: May 16, 1892.

The Newton stone is an unhewn boulder of gneiss, found in 1803 in the Garioch, a district of Aberdeenshire, and now standing on the lawn beside Newton House, a few miles from Inverurie. On and near its left angle it bears two lines of Oghams, and on its face a six-lined inscription in what may be called debased Roman cursives, although three of the letters are obvious imitations of the Greek uncial *tau*, *c*, and *lambda*.

\* Delauee = Fr. *delavé*.

These inscriptions have often been published. The most accessible copy is in Hübner's *Inscriptiones Britanniae Christianae* (Berlin and London, 1876, p. 78). I have also before me two photographs of the stone from different points of view, which were lent me by Prof. Rhys; a heelball rubbing of the second inscription; copies by Prof. Rhys of both inscriptions; and, lastly, a copy of the second inscription, by Prof. W. M. Ramsay, of Aberdeen, with his

The first line of O runs thus, reading the original from above downwards, and what follows here, from left to right:

EDDA R A C N N N V O R R E N N I P U I

The second line of O runs thus, reading the original from below upwards, and what follows here, from left to right:

The decipherment of **R** has been a long and blundering business. It has been read into Punic, Syriac, Greek, Latin,\* French, Icelandic, and various kinds of gibberish. The first attempt which had any success was made by the Bishop of Limerick, Dr. Graves, in the *Proceedings of the Society of Antiquaries of Scotland*, May 10, 1886. He determined the value of the signs for **D**, **I**, **O**, **T**, and one of the two signs for **L**. The sign for **E** (which has some resemblance to a Greek uncial epsilon) he read doubtfully **E** or **Æ** or **F**. The sign for **R** (an early Gallican uncial *r*) he read in one place rightly, in another as **N** or **R**. Then came Prof. Ramsay, who found out the signs for **A**, **C**, **E**, **F**, **G**, **M**, **N**, and **U**, and thus deserves, more than any other scholar, the credit of the decipherment. Lastly, I venture to think that I have ascertained the signs for **H**, **P**, **R**, **s**, and **ss**. The signs for **P** and **R** and the two signs for **s** are sufficiently obvious. The **H** is a descendant of the imperial chancery **h**, which may be seen in Wattenbach's *Anleitung zur lat. Palaeographie* (4<sup>te</sup> Aufl., p. 51). The symbol for **ss** (which somewhat resembles a swastika) is a ligature produced by writing a horizontal **z** (like those in Hubner's No. 42) across a vertical **S**. Even so, the **▷** of the Gaulish inscriptions seems produced by joining two angular uncial sigmas. The antepenultimate character appears to be a **ω**, *i.e.*, a horizontal **C**, cancelled and replaced by a horizontal **I**, like those in Hubner's Nos. 2, 3, 12 and 13, &c.

The six lines of R accordingly run thus:

EDDE  
ECNUNUAUR  
HUOLOCOSO  
CASSAFLISI  
MAGGI  
LOPOUAITA.

The irregular form of the boulder (well shown in the photographs) explains why the first and second lines begin to the right of the others.

The inequality in the length of the lines of R suggested to Bishop Graves that the end of each line "coincided with the end of a word or name." And on comparing the two inscriptions, the next idea that strikes one is that the

\* Misled by the analogy of many British bilingual monuments, I once thought that it was Latin, and, in 1876, at Prof. Kuhn's request, I sent him for Dr. Hübner a tentative reading of the inscription. This reading was never intended for publication, and I was much surprised to see it printed in the *Inscriptions Britanniae Christianae*, and repeated, *in extenso*, in the *Journal of Philology*, 1878.

and branded (most justly) as "parum probabilem."  
† So in Hübner's No. 3, the name which he reads *Quenatae* (horizontal i written over e) should, I think, be read *Quenatavi*, which goes with *Bursocavi*, No. 132, and *Vedomavi*, No. 71, rather than with *Dervaci*, *Lorenaci*, *Seniaci*, *Tegyernacüs*, *Tuncetacüs*, or with *Bodnici*, *Conetaci*, *Conhingci*.

explanation of most of the eighteen characters found in it.

The first line of the Ogham inscription (hereinafter called O) is unfortunately defaced at the bottom; but the final letter seems to have been , that is, I. The other inscription (hereinafter called R) is in good preservation.

már, mór, Gr. *μωρός* in *Ἔγχεστρωρος*. That the Picts had such names appears from the "Nectonius magnus," "Necton mor" of the Pictish Chronicle, ed. Skene, p. 6, ll. 25, 31 (where *-ber* is a mistake for *brec*). That the *i* of *Acnir* corresponds with the *u* of *Ecnun* can easily be explained on the supposition that *u* is long. For the *Bridei filius Maelcon* of the Pictish Chronicle (Baeda's *Bridei filio Meilochon*) corresponds with Adamnan's *Brudeus* and the *Bruidhi mac Maelchon* of Tigernach, and in Old Welsh primitive *ā* is represented by *i* as well as by *u*: cf. *din*, *glin*, *rin* = O. Ir. *dán*, *glán*, *rún*: cf. also the loan-words *dur* = *dárus*, *funiou* = *fūnes*, *mur* = *márus*. Conversely, in Hübner's No. 231, *Caturug[ī]* stands for *Caturigi*. For the equivalence of the Ogmic *ā* (in eddar, *Acnun*) to the *ē* of the cursive script compare the Ogmic genitive *Trenagusu* of the Cilgerran stone (Hübner, No. 108) with *Trenegussi*,\* its non-Ogmic counterpart on the same stone. So the *Cuna-* of the Ogmic *Cunatam* (Hübner, No. 106) is = the *Cune-* of *Gildas Cuneglasae*. In *Cunacennivi* (Hübner, No. 48) and *Cunatami* the Ogmic *a* corresponds with the *o* of *Cunocenni* and *Cunotami*. It seems to represent a very neutral vowel.

Now let us look for the verb of each of the two inscriptions. These verbs are probably in the same tense and person. Most likely, too, their endings are the same. Now *renni* and *maggi* both end in *i*, a termination which corresponds well with the *-i*, *-ei*, and *-e* of the 3rd sg. of the Welsh imperfect active, which Zeus calls the secondary present. I shall therefore assume them to be the verbs required. As to their meanings, we may connect *renni* with the Welsh *rhyn* "point, promontory" = Ir. *rīn* "point," whence *rindaim* "I engrave," and *rindaide* "engraver."† Parallels in runic inscriptions are *rūno faihīsō* (Einang), *rūno maritu* (Järsburg), *worait runaR baihī* (Istaby). For *maggi* I can find no sure Celtic cognate but the double *g* must be either a spirant *g* (as the *dd* of *eddar* is certainly a spirant *d*), or (as in Gothic, Greek, and often in Irish) equivalent to *ng*. In either case, we may assume a Celtic root *mag*, nasalised *ma-n-g*, to which West-Germanic words like Eng. *make*, Germ. *machen*, would stand in regular relation. Parallels in runic inscriptions are the *worahtr* *r(unoR)* "he wrought runes" of the stone of Tune, and the solitary verb *urti* "wrought" of the stone of Sölysborg.

The nominative to *renni* I take to be *Pui* with which *h Iosir* seems in apposition. The nominative to *maggi* appears to be *Cassaflis* with which *huo-Locoso* seems in apposition. This suggests that in O the *h* is a compendium of the *huo* of R,† just as (according to Bishop Graves) the Ogmic *f* sometimes stands for *filié* (= *maqi*), and that *Iosir* is the gen. sg. of an *o*-stem, *Ioser*, governed by *h(uo)*, just as *Locoso* is the gen. sg. of a *u*-stem, *Locuss*, governed by *huo*. What, then, is *huo*? I conjecture that it is identical with the Old Irish *hane* "nepos" (later *huo*), and cognate with the Welsh *w-yr* "grandson,"—Lat. *puer*. This conjecture is strengthened by the fact that on the Colchester tablet, the only monument which we know for certain to have been put up by a Pict, he describes himself as "Lossio Veda nepos Vepogeni, Caledo."§ Compare, also, the "[h]li[...]*si*[...]*gl*[...]*num feceru[n]t* *nepu[n]t* Barro[...]"

\* Here Bishop Graves has, to some extent, anticipated me. He says that O is in a Celtic or Pictish dialect. But he holds that R is in an Old Norse dialect. In this the late G. Vigfusson emphatically disagreed with him. Even so (as I learn from Prof. Rhys) Profs. Bugge and Noreen can find no word of Norse in R.

\* This agrees in declension with the Skr. *deva* *iushta* and the Zend *daēva-zusta*.

† The O.Ir. *érrend* "stigma" (from *er-* and *rend*) may also be mentioned.

which seems to stand for *orait ar annain*, pray for the soul (of the person commemorated).

§ See Mr. F. J. Haverfield's paper in the *Proceedings of the Society of Antiquaries*, March 31, 1892.

vadi" of the Whithorn stone published by Prof. Rhys in the ACADEMY for September 5, 1891 (p. 201). *Hau* has been equated with the Gr. *wdis* from \**waF(i)s*, \**parjo-s*—the *h* descending from an initial *p* followed by a vowel, as in *Hériu* "Ireland," *hiress* "faith," &c. So in Armenian *h* is constantly found for such a *p*, as, for example, in *hair* "father," *hing* "five," *hur* "fire."

The accusative governed by *maggi* must be *lopouaita*, which seems the acc. pl. of *lopouait*, a fem. stem in *ā*. There is no Old Celtic suffix *-aita*. I therefore suppose that in *lopouait* the *i* is a vocalised *c* (as it certainly is in Baeda's *Naiton* = Ir. *Nechtán*), and I equate *-ait* with the Welsh suffix *-aeth*, Ir. *-acht*, Old Celtic *-acta*. The root may be *tloq*, whence Ir. *at-tlochar*, *do-thluchim*, and perhaps Lat. *(t)loquor* and Lith. *talkus* "interpreter." If so, the meaning of *lopouaita* would be something like "(these) words." The accusative governed by *renni* must be understood. It probably meant "letters."

Remains the first word of each inscription, *edde*, *eddar*. I once thought they were nouns meaning "stone" or "grave," and governing *Eccun l'aur* or *Aenin l'or* in the genitive; and I compared the Irish inscription *Lie Luguaedon muci* <sup>†</sup> *Mennach* ("the stone of Luguaedon descendant of M.") and the runes on the stone of Steinstadt (*Iyngon halaR* "Iyngon's stone") and the stone of Bö (*Hrauðas* *hlaiwa* "Hraðs grave"). But the absence of umlaut shows that *l'aur* and *l'or* are not in the genitive.

*Edde*, *eddar* cannot be verbs, for verbal endings *-e*, *-ar* belonging to the same person and tense would be inexplicable. Besides, we have already found that *renni* and *maggi* are probably the verbs of the two sentences. *Edde*, *eddar* might, no doubt, be adverbs, meaning "here" (cf. the *hic iacet* of Hübner's No. 120) or "there" (cf. the runic inscription of Einang). But, then, so far as I can see, no plausible etymology could be given for them. Let us see if they can be prepositions governing the dative or accusative. Some of the oldest runic sepulchral inscriptions begin with prepositions—*ubar* "over," *ana* "on, over," *a/ath* "after." This last suggests a possible meaning and plausible etymology for our *eddar*, *edde*. Assuming that the two words are cognate, that initial *p* has regularly been lost, and that *dd* represents (as is the rule in Ogham inscriptions) the spirant dental media, *eddar*, *edde* may mean "after," and be cognate with the Greek preposition *μετά*, "immediately after," § Latin *pedi-* in *pedisequus*, and Arm. *het*, "after." The endings *-ar* (better spelt *-er*) *-e* may be postpositions related to each other, as the postpositions *-per*, *-pe* in Umbrian. That postpositions were used in Celtic is certain from the Gaulish *bratu-de* "ex iudicio."

If the above etymology be right, we must assume that *eddar*, *edde* (like *μετά*) originally governed the genitive, and that the construction was afterwards changed.

\* See Kuhn's *Beiträge*, iii. 90, note, 281.

† So Dr. Petrie read this word: compare the maci *Breccan* of the Kilmalkedar stone. But should it not be *macu*? Compare Hübner's No. 26: *Sarini fili macu Decheti*, and his No. 154: *hic iacet macu Dececi*.

‡ Assuming *eddar*, *edde*, to be adverbs, the only possible suggestion that has occurred to me is to refer *eddar* to the pronominal stem *i-da*, whence Ir. *ad*, Lat. *id*, Goth. *ita*, the *r* being the same suffix that we have in Goth. *hē-r*, *ba-r*, *hra-r*, *jaiss-r*, *alja-r*, and apparently also in Arm. *aid-r*. But then (1) the *i* would not have become *e*, and (2) the termination of *edde* would remain unexplained.

§ See as to *wd*, &c., Osthoff, *Zur Geschichte des Perfects*, p. 574, and Schulze, *Quaestiones epicae*, p. 497, note 6. Celtic cognates are *ad* in the Old Irish *adbrann* "ankle," and perhaps *abes* · *wes*, Heacyhius.

Having thus analysed our inscriptions, I now proceed to translate them tentatively.

It seems to mean: "After *Aenin* the Great, *Pui*, descendant of *Ioser*, engraved (these letters)." And *R* seems to mean: "After *Eccun* the Great, *Cassafissi*, descendant of *Locuss*, made (these) words."

With these renderings compare the following versions of some of the oldest runic sepulchral inscriptions, as given by Noreen (*Altisländische u. altsächsische Grammatik*, 1892, pp. 256-267):

*The stone of Tune*.—"I Yr, after Ö rīðr the comrade, made the runes."

*The stone of Istaby*.—"After Herjulf, Hīðolfr son of Hjorulf wrote these runes."

*The stone of Sölvessöry*.—"Vaðe made (the runes) after Ásmund his son."

In the following instance, as on the Newton stone, two scribes are commemorated:

*The stone of Järsbärg*.—"Over Hir (stands the stone). We two, Hrafna and I, Jarl, wrote the runes."

In conclusion, I shall venture to slide for a moment on a portion of what Benfey called the "Glatteis der Etymologie," namely, the proper names contained in our two inscriptions.

*Eccun*, or *Aenin*, may come from a pre-Celtic \**peku-nāno-s*, "driver of cattle," from *peku* (cognate with Lat. *pecu*, *pecus*, Skr. *pavu*, and perhaps Ir. *Eochaid*) and *nānos*, a derivative of *√nu*, "move."

*Pui* may come from *√gei*, "to perceive," whence W. *pwyll*, Ir. *cáill* "intellect"; or it may be cognate with the Lat. *quo* and also with the Welsh *Pwyll* and the Greek *Πέιος*, unless the latter name (which I know only from Pape-Benseler), is borrowed from the Roman *Pius*.

*Ioser*, gen. *Iosir*, seems at first sight the equivalent of the Old-Irish *óser*, "junior." But *óser* comes from an Old-Celtic *\*iuvistero-s*, which, in a British language, would have become *\*iouiser*, just as *\*iuvenko-s* (formally equal to Lat. *invencus*) becomes in Old-Cornish *iouenc*, "young." I prefer, therefore, to deduce *Ioser* from a pre-Celtic *iostero-s*, cognate with *zōrhp*, "the zoned (god)," and *zōrtepa*, "the zoned (goddess)"—respective names, according to Hesychius, for Apollo in Athens and Athene in Boeotia.

*Locuss*, gen. *Locoso*, may be borrowed from the Latin name *Locusta*, the declension being changed owing to the analogy of *Oengus*, gen. *Oengoso*, and other compounds of *gus*. The gen. sg. of a probably cognate name, *Locu* · *ei*, occurs in Hübner, No. 138.

*Cassa-flii* seems compounded of *cassa*, "head," cognate with Ir. *caise*, "scalp," "headskin" (Cormac s.v. *Rang*), and *flii* (better *flissi*), "splitter," a nomen agentis derived from *√splid*, whence Eng. *split* and Germ. *spleißen*. For *sp* in the British languages, see Rhys, *Lectures on Welsh Philology*, 227-228, citing *fier*, "ankle," cognate with *σφυρός*, and *fraeth*, "eloquent," cognate with *sprechen*. For the formation compare *riassi* in the *scilli-vissi* of a Glamorganshire inscription (Hübner, *Inscriptiones Britanniae Christianae*, No. 67, and Rhys, *Early Britain*, pp. 249, 301†), and for the meaning of the compound, compare the Icelandic *hansakljúfr*, "head-cleaver," of the Orkneyinga Saga.

WHITLEY STOKES.

\* The man's name *Pwyll* (from \**Qeislo-s*) occurs in the *Mabinogion*, ed. Rhys and Evans, p. 1.

† Prof. Rhys says that *scilli-nissi* "is unmistakably Goidelic, and must have meant a man versed in tales, one, in fact, whose profession was that of story-telling." But the Goidelic form of such a compound would have been *scilfissid*, and in Old Welsh the first element would have been *huetl*, now *chuedl*. I do not see how *scilli-nissi* or *scilli-niss* (the *-i* may be a Latin genitive ending) can be anything but a Pictish word, imported into Glamorgan perhaps from St. David's, where there seems to have been a Pictish settlement. (See Rhys, *Early Britain*, p. 226.)

#### APPOINTMENTS FOR NEXT WEEK.

TUESDAY, June 7, 3 p.m. Royal Institution: "Some Aspects of Greek Poetry," III, by Prof. Jebb.

WEDNESDAY, June 8, 8 p.m. Geological: "The Tertiary Microzoic Formations of Trinidad (West Indies)," by Mr. R. J. Lechmere Guppy; "The Bagshot Beds of Bagshot Heath, a Rejoinder," by the Rev. A. Irving; "The Geology of the Nile Valley," by Johnson Pasha and Mr. H. D. Richmond.

THURSDAY, June 9, 3 p.m. Royal Institution: "Faust," III, by Mr. R. G. Moulton.

8 p.m. Mathematical: "The Reflection and Refraction of Light from a Magnetised Transparent Medium," by Mr. H. B. Basset.

FRIDAY, June 10, 5 p.m. Physical: "Some Points connected with the Electromotive Force of Secondary Batteries," by Dr. J. H. Gladstone and Mr. Hibbert; "Workshop Ballistic and other Shielded Galvanometers," by Prof. W. E. Ayrton and Mr. Mather.

8 p.m. New Shakspeare: "The Academic Drama and the Latin Play of 'Romeo and Juliet,'" by Mr. I. Gollancz.

9 p.m. Royal Institution: "Magnetic Properties of Liquid Oxygen," by Prof. Dewar.

SATURDAY, June 11, 3 p.m. Royal Institution: "Some Recent Discoveries in Agricultural and Forest Botany," III, by Prof. H. Marshall Ward.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*A Study of Codex Bezae*. By J. Rendel Harris. (Cambridge: University Press.)

The generally received theory of Codex D assigns its peculiarities to two main causes. The Greek archetype was prepared by a wilful though not unintelligent scribe: he made large use of Aramaic materials which may in some cases have been all but authentic; the consent, so far as ascertainable, of Codex D and the old Latin is held to determine the standard Western text, while the peculiarities of the Latin of Codex D are ascribed to the influence of the Greek. Prof. Rendel Harris, in his most instructive and stimulating work, puts forward the following counter theory. There was one great Western bilingual older than Tatian, older than Montanus, older than Marcion, of which the Latin was more important than the Greek: the Latin was at different times glossed by readers of Latin Homeric centos and by Marcionists and Montanists; and these glosses, as well as the idioms of the translator, more or less affected all the Versions (including, it seems, though this is never quite clear, the Curetonian Syriac), and the Greek was conformed to the Latin.

These are startling results, and it is hardly to be supposed that all will be accepted. Prof. Harris breaks them to us by degrees; perhaps he does not consider them all equally final. He calls his work a study, which is an admission that it is not exhaustive; and certainly we find no discussion of the large and interesting insertions of extra-canonical matter in the Gospels. He begins by proving that Beza did not know that his own MS. was identical with the *β* of Stephen, who probably got his friends to collate the MS. when William à Prato, the Bishop of Clermont in Auvergne, took it to Trent in 1548. Then comes an interesting discussion of the system of marginal notes or mottoes, which made the volume available for the *sortes sanctorum* by a series of numbers in a wheel of eight compartments which follows the letter to Damasus; both the numbers and the mottoes had affinities with those of the codex of San Germano, though the latter are in Latin, and those of Codex D in Greek. Often they begin with *ἐπιγρατα*, whence it is inferred that the Latin is the original, though it is equally easy to guess that the

trivial formulas were supposed to be oracular, as coming from some mysterious Oriental source. The presumption that the codex was in Gaul in the tenth century is confirmed by some liturgical notes of the ninth century, which mark the Milanese and Gallican Palm Sunday lesson, *τη κυριακή των προφητησμάτων*, which probably stands for *προφητησμάτων*, and served as the lesson for the *traditio symboli*, i.e., teaching the Creed to the catechumens on the Sunday before their baptism. There are other liturgical coincidences.

So far we have been dealing with presumptions; then comes a long and important chapter on the sixth century Galliscisms of Codex D. First of all we learn that in the Trisagion—which belonged to the Gallican, not to the Roman, rite—*αγός* had been reduced in the sixth and seventh century to *Aius* or *Aios*, dropping the *g*, which has disappeared. It is at least suggestive that in the Greek we get *λόν* for *λογός* twice, besides *λεύς* for *λεγεύς*, and probably *κατέλον* for *καρεγελον*. In the Latin we have several parallel instances, *fate* for *facite* (which is also found in the Lyons Pentateuch), so *hoernum* for *hodiernum*, *cottie* for *cottidie*; again, the last *t* in *oportet*, and the *t* in *nocte*, and the *p* in “Stephanus” are marked with dots, as if they were either to be expunged or to be mute; so is the *p* in *ampullam*, and in early French liturgical works it is replaced by *amulam*, *amice* again is abbreviated to *amie*, and in the parallel passage to *ame*; and *habent* turns to *hante*, *nudius-tertiana* to *nus-tertiana*, *insiliens* has the final *s* left out, and *sedens* has it dotted. What is still more remarkable, the mute final *m* is almost like the cockney *h*, it appears and disappears at random: it is left out in the accusative singular, it is inserted in the accusative plural; it is left out with accusatives, it is inserted with ablatives. So far we have been dealing with the signs of decay in the vulgar Latin which is breaking down into French. But there are other signs of archaism and Africanism. One of these is the accusative absolute, of which there are clear instances in the Latin of Acts xiv. 19, xv. 11, besides two more doubtful (v. 38, xx. 12), and one in the Gospels (John xii. 37); it is found in African inscriptions of the second century, and in Merovingian diplomas of the sixth and seventh. The form *seorsus* may be archaic, especially as it resembles *scustodia*, which twice appears in Greek letters in B in the last chapter of St. Matthew, and *sconpectu* (Acts vii. 4) in *d*, and *scribraret* in Codex Vercellensis (Luke xxii. 31). None of these forms can be late vulgar Latin of Southern they may be archaisms or Africanisms Gaul; or both. *Μέλλω* is constantly translated by *habeo*, and Tertullian constantly paraphrases Greek futures by *habeo* and an infinitive, though with him this always seems to imply necessity, which is not of course implied in the Romance futures found in the same way.

Prof. Harris seems to have proved that both the scribe of D and the old Latin translator of Irenaeus often wrote *sic* for *si*; and the fact is important, apart from the suggestion, which seems to be put forward

as original, that *sic* is the older form, as corresponding to *εἰκε*, and from its application to a curious reading in John xxi. 22, of which there is more to say. It would be, of course, important that the old Latin translation of Irenaeus was used by Tertullian; but, though both have *derivarat* or *derivatio*, translating *ἀρέσκην* (*pace* Massuet on the only possible lines), we cannot infer that Tertullian borrowed the translation which he paraphrased: the word he had to use was not yet naturalised in that sense in Latin; and it is, to say the least, questionable how far the reading of Epiphanius in 1.4.4. is better than that of Tertullian and the old translator. But the old Latin has such a long history that it probably goes back to the second century, even if Dr. Hort is right as to the date of the translation of Irenaeus.

Interesting and instructive as these discussions are, they only bear indirectly on the history of the text of the New Testament. It is otherwise with the ingenious contention that the Greek of the Western text has been moulded by the Latin. Some of the clearest and most significant of these are connected with *ἐκπλήσσομαι*, which is almost always translated twice over. In Acts xiii. 12 *d* reads—

“Tunc cum vidisset poconsul  
Quod factum est miratus est  
Etc redidit in Dō  
Stupens super doctrinæ Dñi.”

The ordinary text is *ἐπίστευσεν ἐκπλησσόμενος*; but neither *miratus* nor *stupens* is an adequate translation of the last word. It is not likely that the double translation was divided into two clauses, and that then the Greek was conformed to the Latin. A possible alternative would be that *θαύμασεν καὶ ἐπίστευεν* and *ἐπίστευσεν ἐκπλησσόμενος* were primitive variants, and that the Greek of D is a conflation; but, when we turn to Matt. xix. 25, we have in the Latin

“Audientes autem discipuli stupebant  
Et timuerunt valde dicentes.”

Two other old Latin MSS. have *mirabantur et timebant*; both were wanted to express *ἐξεργάζοντο*; that is probably the reason that in the Greek of D we have

ακούσατες δο οι μαθηται εἰπελησσούστο  
και εφοβηθησαν σφόδρα λεγοντες.

Another instance of double translation is Acts xix. 8:

“Cum introisset Paulus in synagogam  
Cum fiducia magna palam loquebatur.”

*ἐπαρρησιάζετο* means both “he spake boldly” and “he spake openly”; and in D both the renderings seem to be retranslated

εν δυναμει μεγαλη επαρρησιαζετο.

Again, in Matt. xv. 11, Acts xxi. 28, *κοινοῦ* has been translated by *communicare*, and this has been retranslated by *κοινωνεῖν*. In Acts vii. 39, *ω* is altered into *οτι* by a scribe who mistook *cui* for *qua*.

All the Latin versions necessarily often paraphrase the participle by a relative clause. D is often alone in Greek MSS. in parallel paraphrases; sometimes the alteration seems to have stopped half-way (or to have been half undone), as, in Acts xv., *παραδεδωκοσι*, rightly translated *qui tradiderunt*, is retranslated *παραδεδωκασιν*. Now

and then it is hard to be sure whether the Greek has not been altered independently—e.g., Matt. xxv. 20, *ἀπερχομενων* is represented in *d* by *cum vadunt*, in D by *εν παραγοντιν*; and very little can be built on the numerous instances where a participle with a substantive verb in the Bezan bilingua replaces an aorist in the ordinary Greek text, for in that text the aorist is resolved in that way quite often enough to make it possible that an ancient scribe should have resolved it oftener. In Matt. xxviii. 19, B and D stand alone in reading *βαπτιζαντες* instead of *βαπτιζοντες*. If it were only D, we might think it was a question of assonance; as it is, we may ask is *βαπτιζαντες* an (insufficient) correction of *βαπτιζωντες*? Again, in *d*, *sum* and *sunt* are interchangeable, and, in general, *m* and *nt*; for instance, we get *Barnabant* for *Barnabam*. Does it follow that the reading of D, in John xvii. 11—

και οὐκετι είμι εν τοις τω κοσμω  
και ουτοι εν τω κοσμω είσιν  
κατα προς σε ερχομαι οὐκετι είμι εν τω  
κοσμω και εν τω κοσμω είμι

depends upon d—

“Et jam non sum in hoc mundo,  
Et ipsi in hoc mundo sunt,  
Et ego ad te venio jam non sum in  
Mundo et in mundo sum”—

*sum* having replaced *sunt* in the last clause of the Latin, while the last two clauses represent variants, or perhaps corrections of the first two, where the article, as often in St. John, has been translated *hic*, and retranslated *οὗτος*? Origen twice quotes καὶ πρός σε ἔρχομαι καὶ οὐκετι είμι ἐν τῷ κοσμῷ without καὶ αὐτοὶ εἰσιν ἐν τῷ κοσμῷ. Nonnus, whose rule is to paraphrase every clause, passes over καὶ οὐκετι είμι ἐν τῷ κοσμῷ. Obviously there were ancient disturbances in the Greek text. So, too, in John xxi. 22, *si eum volo sic manere*, is a well-attested Latin reading, with no Greek support but D; are we to say that the original old Latin reading is *sic eum volo manere*, and that *sic* was altered into *si*, and then put in in a new place? *μένει οὗτος* is quite a possible colloquialism, like *έκαθάζετο οὗτος*, iv. 6.

In Luke xviii. 40 sqq. we have in D

επετιμησεν αυτω λεγων οτι ου φοβη συ τον θεον οτι εν τω αυτω κριματι ει και ημεις εσμεν και ημεις μεν δικαιοι εξια γαρ ον επερχαμεν απολαμβανομεν αυτοι δε ουδεν αποκριησηται και στραφεις προς τον Κυ ειπεν αυτω μηνοψηται μου εν τη ημερα της ελευσεως σου αποκριθεις δο ο Ιο ειπεν αυτω τω επλησσοντι θαρσει σημειων μεν ειση εν τω παραδεισω.

Prof. Harris accounts for the peculiarities of this text as follows: (1) και ημεις μεν was written twice over, and the first altered into και ημεις εσμεν, then ει was superfluous, and was left out in the Latin. (It is left out in C\*, the Sahidic and Memphitic and in the Curteonian. Might not [και] ημεις εσμεν be a primitive variant on α, Ο\* and the Versions giving a “pure,” and D a conflate, text?) (2) The turning of the penitent thief to the Lord has no parallel except in the Acts of Pilate, which also agree with the Bezan text of Luke in mentioning the crown of thorns in connexion with the title on the cross. (Even if the latter insertion were genuine, it would almost certainly have been omitted, like the piercing of the side in Matthew, from a desire to clear canonical

Scripture of palpable discrepancies.) (3) *τῷ επλησσοντι, qui objurgabat eum*, clearly stands for *τῷ επιπλησσοντι*, not for *τῷ επιτιμησαντι*, and is as clearly a superfluous gloss. No attentive reader wants to be told which robber turned to the Lord, or which received the promise of paradise. In the Greek text the latter question is answered; but Prof. Harris has a very ingenious theory, that here the Latin text is the original, and gave an answer to the former. He imagines a marginal gloss—

ille  
qui objurgabat  
eum.

ille was turned into *illi*, and taken into the text after *ad Dom dixit*, with which it was on a level; *qui objurgabat eum* was taken into the text after *IHS dixit*, because *eum* was on a level with this; and it is inferred from this gloss that *increpabat* for *επιτιμησεν* was originally *objurgabat*. The change of word both in Greek and Latin leads me to think that *τῷ επιπλησσοντι* is an original Greek gloss; if so, it is interesting.

In Matt. xiv. 6, *d* reads *saltavit filia ejus* *Herodiadis*. Prof. Harris tells us, though he gives no instances, that *ejus* is a translation of the article; then it was mistaken by the reviser of the Greek for the masculine pronoun, and so we reach the impossible

*αρχησατο η θυγατηρ αυτου ηρωδιας.*

Now this impossible reading is taken straight from the parallel, Mark vi. 22,

*εισελθουση τηι θυγατρος αυτου ηρωδιαδος,*

where *D* is in first-rate company; and Westcott and Hort follow without note or comment. Such a slip makes a reviewer tremble for himself. Even if we did not know from Josephus that the daughter's name was Salome, we might still be sure that either the scribes or the evangelists were mistaken, for Herod had not taken away Philip's wife so long before the appearance of the Baptist that he had a daughter old enough to dance before him. It is to be hoped that the mistake lies with the scribes; if so, how did it arise? Clearly in the Second Gospel, where it is most widely spread. The text of other critical editors is curious—

*εισελθουση τηι θυγατρος αυτης τηι ηρωδιαδος.*

The old Latin and Vulgate translate *αυτης ipsius*, which gives a good sense; but is there any other instance in the Synoptic Gospels of *avtos* in an oblique case meaning *ipse*? Some good Cursives and most Versions omit *αυτης*, as Tregelles half wished. Would it not be really simpler to omit *της ηρωδιαδος*? It looks like a gloss, which is not superfluous, for Herodias has not been the subject after v. 19. But every writer must know how constantly a pronoun drops from the pen without a proper grammatical reference. It is not difficult to guess how *αυτης της* turned into *avrov*: it is an easy conjecture that *αυτης* was due to assonance, and when it was corrected *της* was better away. Possibly *της ηρωδιαδος* was carried over from St. Matthew, whither the corruption it suggested was carried back from St. Mark.

A question of the same kind arises in Mark v. 15, 16. *D* reads 15:

*θεωρουσιν αυτον τον δαιμονιζομενον καθημενον ματισ- μενον και σωφρονουσαντα και εφοβηθησαν και δηγησαντο αυτον οι ιδοντες πως εγενετο αυτο το δαιμονιζομενον και περι των χωρων και παρεκαλουν αυτον απελθειν, κτλ.*

Taking this as it stands, we may ask first who are *οι ιδοντες*? Christ's company, or those who came to see, v. 14? Who are *avtos*, the main body of the citizens, or those who came to see? Again, are 16, 17 a continuation or a parallel to 14 and 15? Next, it is simple enough to explain *avrov avro* by retranslation of *eum qui rex: ei qui rex*: is it impossible that *τον δαιμονιζομενον το δαιμονιζομενον* are glosses certainly less superfluous than *τω επλησσοντι*? In the received critical text 15 reads *θεωρουσιν τον δαιμονιζομενον καθ. ψ. και σωφ. τον εσχηχορα τον Λευκωνα*. If *D* were not, as seems agreed, a MS. below criticism, everyone would ask: Is not the received text a conflation of two glosses, while *D* has preserved the original of both and remained content with one, even if *προς τον Ιησον* be a gloss too.

Scrivener long ago observed that *εκυλιον* (*D*, Luke xxi. 53), was Homeric; Prof. Harris, after eliminating two possible glosses, observes that *d* reads

*Imposuit lapidem quem rix viginti movebant,* an hexameter that would have done Comodian credit. One is hardly ready to build upon this or on the other hexameter, which is still more doubtfully inferred from Luke xxi. 48: “*reversi frontes et pectora persecutiebant.*” There is no reason to question the originality of the Greek; no doubt the crowd did beat both their breasts and their foreheads. The ordinary text, according to common Greek usage, only mentions the former; the Bezan text has a touch of realistic expansion like the Gospel of the Hebrews, where the rich ruler scratches his head before he goes away disappointed. The same explanation will probably serve for the curious reading, Luke xiii. 18, *βαλω κοφινον κοπριον* “*mittam qualum sterco*,” the gardener says he will give the tree a basketful, as we might say a barrow, of manure. Prof. Harris is more ingenious here than ever: he decides that by a quite possible Africanism *qualum sterco* was substituted for *κοπρια*, than that *qualum* got turned into *qualum*, which Tischendorf reads and quotes as *squalum*, which was retranslated.

It is difficult to follow Prof. Harris in the suggestion that all the peculiar readings in *D* in the Acts about *παρρησια* and the Spirit are retranslations from the Latin. *παρρησια* is always rendered by *fiducia*, and once at least, xvi. 4, this is a mistranslation.

*διερχομενοι δε τας πολεις εκηρυσσον και παρεδιδοσαν αυτοις μετα πασχει παρρησιας τον κυριον ιη Χν απα παραδιδοντες και τας ερπολας.*

The insertion is directed, like the canonical text of Acts xx. 27, Matt. x. 27, Luke xii. 3, against the hypothesis of a secret apostolic tradition of higher knowledge (cf. 1 Cor. ii. 6). This suggests, also, that this group of glosses, in spite of rather close and curious parallels to the Acts of St. Perpetua, is not Montanist in any sectarian sense; the party name of “*paraclete*” never appears; the

glosses probably come from the menstruum out of which Montanism crystallised. So it is quite superfluous to appeal to Praedestinatus, of all imaginable or unimaginable authorities against the probable view of Dr. Salmon, that Montanism as a controversy did not affect the Western Church till well after the beginning of the second century. It is hard, too, to follow Prof. Harris in his peremptory rejection of Dr. Hort's theory that the probable starting-point of the Western text was Asia Minor. He collects instances of Ionisms and Dorisms and Aeolisms in the Greek of *D*; surely these point to Asia Minor rather than to the Rhone Valley. Again, a text which in any sense is Marcionised and Montanised is, *prima facie*, more likely to be Asiatic than Roman.

Yet the chapter on the Western text of the Gospels is one of the best in the book. Whichever is the right reading in Matt. xix. 17 (the generally accepted reading is “*Western*” as well as “*Neutral*”), it savours of Marcionism; and the flavour is stronger in *d*, which reads “*Ds Pater*” (like Clement and the Marcions, with slight variations). It is hard to avoid a suspicion that in this section the Greek is original, for neither *αγαθος* in the Septuagint nor any of its Hebrew equivalents have the transcendental sense (derived from Greek philosophy?) which it bears in this passage and its parallels. (The divergency might be explained if anyone ventured a guess that *τι με λεγεις αγαθον* and the *τι με ερωτας περι τον αγαθον* are reverential paraphrases of *τι ερωτικων και τω αγαθω*.) The Western text of Luke ix. 54, 55 was almost certainly in some form in Marcion's Gospel; the “*Neutral*” text is not convincing. Is there another instance in the Synoptic Gospels where *επιτιμαι* is used without either the substance or the purpose of the rebuke being stated? Again, many old Latin copies adopt the Marcionite gloss on Luke xvi. 17. “*It is easier for heaven and earth to pass away like the law and the prophets, than for one tittle of the words of the Lord to fall.*” Lastly, in Luke iv., 16 sqq., *D* has some very curious omissions, partly and only partly supplied in *d*, which look as if they coincided with Marcion's: *αναερθαρμενος και ευηλθεν* is left out, so is *avro* after *το ειωθος*; *οπου η* is left stranded like *το υπερ ιμρω* (1 Cor. xi. 24) in the received critical text.

Still more admirable, though less conclusive, is the inquiry: Does the Bezan text Syriacise? Besides the curious fact that the Western and the Syrian text give the name of the Cypriote wizard in its Aramaic form, and that *D* reproduces the gloss *μετα των ψυχων αυτων* (Acts xiv. 27), which looks like a translation from the Syriac, we have a satisfactory explanation of the enigmatical reading *εις την χωραν σαμφουρειν εγγυ της ερμηνων*. *σαμφουρειν* is a mere corruption of two Syriac words, which mean “*whose name is Ephraim*.” St. Ephraim, in his commentary on Tatian, says of Jacob and his sons, in *Monte Sichem aut in Bethel aut in Monte Samgriasim* (whose name is *Gerisim*) *adverunt*; it is certainly probable that Tatian gave the name of the mountain in that form in his Greek Harmony. (How many local names in the vernacular Greek of Syria had come

to be compounded with *σαμ?*) At Ephesus, of course, *σαμφοραν*, even if properly spelt, was as unintelligible as it is to us; it was indispensable to add *πολὺ λεγομένην Εφραῖν*, which stands in the Bezan text too, so that, as Prof. Harris says, it has all the look of a conflation. But it is a question which part of the reading is the oldest.

We must wait for an editor who combines the disciplined daring of a Cobet with the polyglot learning of a Lightfoot to tell us whether the real importance of D is not that it is as full of conflations of the second century as the received text is of conflations of the fourth. Certainly the very instructive, though not quite accurate, list\* of glosses in the Acts raises the question again. The additions of D and its allies are so often parallel to phrases which they share with the received critical text that one feels a temptation to cancel both. Prof. Harris was long tempted to admit the curious touch of the seven steps which Peter and the angel came down as they left the prison, and only got rid of the temptation when he had satisfied himself that the gloss came from a Homeric, who thought they were treading on air like Poseidon in the *Iliad*, and that Peter's sandals served the same purpose as those of Hermes. Some might find a still stronger temptation in the first of the "Wirstucke" in xi. 27, where the Greek is certainly original (*συεστραμμένων*), which is supported by Augustin *congregatis* would easily be corrupted into *ανεστραμμένων revertentibus*); and it is impossible to define where a glossator of the second century could have got the picture of the joy of the Church at the presence of prophets from Jerusalem suddenly interrupted by a prophecy of famine.

Be this as it may, there can be little doubt that it will be necessary to reconsider and, if possible, to re-establish the position accepted by most critics since Griesbach—that the Latin of Codex Bezae may be neglected, except where it differs from the Greek. On the other hand, Prof. Harris has still very much to do before he can make out the theory that all the Versions which agree with the old Latin have been made from Latinised texts. To apply this to Egypt, the Sahidic and Bashmuri Versions, whether the latter belong to the Delta or the Oasis, both have Western affinities. Prof. Harris tells us that Alexandria was the daughter of Rome. This is a little difficult when we think of the Gospel according to the Egyptians; but, let us grant that the canonical Gospels came to Egypt from Rome; then we must suppose that before the time of Origen a Neutral text had displaced a Western at Alexandria, and that this was translated before the Western text had been translated into the kindred dialects of backward provinces. Is it not simpler to suppose that Syrian traders brought their texts both to the Delta (or the Oasis) in caravans and by sea to Upper Egypt? For all through the first centuries Upper Egypt communicated with the outer world by the Red Sea ports as well as by the Nile. If

so, we should probably have to go back to the old view, that the coincidences between the older Syrian and the Western text are due in the main to Western borrowings; but Prof. Harris has certainly done something even here to unsettle tradition.

G. A. SIMCOX.

#### SCIENCE NOTES.

ON Saturday, June 18, the Geologists' Association will visit the neighbourhood of Down, in Kent, made historic by the long residence there of Charles Darwin.

THE June number of *Natural Science* (Macmillans) contains several articles of special interest. Mr. P. L. Sclater describes the various new species of antelopes which have been discovered in Somaliland, with admirable illustrations borrowed from the *Proceedings of the Zoological Society*; Mr. R. Lydekker summarises recent researches in fossil birds, with special reference to those of South America, showing the probability of a former connexion with Australia; Mr. A. Vaughan Jennings describes, as an eye-witness, the discovery of human remains in the caves at Mentone (with a photographic plate), inclining to the opinion that they are palaeolithic; Mr. A. Stahan writes about phosphatic chalk, which has not been found in England except near Taplow; and Prof. C. Lloyd Morgan contributes an elaborate review of Karl Pearson's "Grammar of Science."

#### PHILOLOGY NOTES.

PROF. MAURICE BLOOMFIELD has published, in the May number of the *Johns Hopkins University Circulars*, an elaborate scheme for compiling a Vedic Concordance, or collection of the hymns and sacrificial formulae, which he has already begun in co-operation with ten present or former members of his Vedic seminary at Johns Hopkins University. The object of the work is to give a compact history of each lyric line and each liturgic formula in the entire literature, so that the reader of any Vedic text may be able, in the case of each *mantra*, to tell at a glance every other occurrence and employment of it in the remaining body of texts. Prof. Bloomfield hopes in this way to illustrate a subject to which he has long devoted himself—namely, that subtle blending of the song and the ceremony which makes a full knowledge of both necessary for the understanding of either. As a further result, he hints that the dialect of the sacrificial formulae, many of which are solemn and archaic, will be proved to be the oldest Indian prose, in distinction from the dialect of the Brahmanas, which has hitherto been regarded as holding that position.

AT a recent meeting of the Académie des Inscriptions, M. d'Arbois de Jubainville read a paper upon the ancient name of Great Britain. According to him, the earliest form of the word was *Ortanis*, adj. *Ortanicos*, Irish *Cruitnech*; the later being the term applied by the Irish to the Picts. In Gaulish, the same adjective became *Pretunicos*, which Pytheas adopted as *Πρετανική νῆσος*. A century later, a Gaulish tribe, called the Britanni, drove the Picts out of the greater part of the island, and established themselves in their place. Thence arose a confusion among the Greek geographers between the names of the two races, the conquering and the conquered; and to this confusion is due the erroneous mixed forms—*Πρετανοί*, *Βρετανοί νῆσος*. It may be remembered that Prof. Rhys discussed the same subject in one of his Rhind Lectures.

#### MEETINGS OF SOCIETIES.

MANCHESTER GOETHE SOCIETY.—(Wednesday, May 18.)

THE REV. F. F. Cornish, president, in the chair. Mr. Cornish read the second part of his paper on "Some of Goethe's Views on Education." The lecturer proposed to bring out Goethe's views on educational method and on the scope and nature of culture in his relations with one of the greatest of teachers, Friedrich August Wolf (1759-1824). Goethe's educational views form part of his views of things human. He considered that all branches of art and science depend for their being and continuance on the existence of the Master, and that only so much of the Master's practice as can be reduced to rules may be embodied in methods, these methods remaining, however, always subjective. The worth of methods Goethe took to be mainly (1) in timely grounding to check the waste of intellectual life; and (2) in fitting the mind of the pupil to receive the higher teaching and in preserving him alike from self-despair and self-conceit. Thus in Goethe's educational Utopia in *Wilhelm Meister's Wanderjahre*, the only practical suggestion is that the teacher should find out any special aptitude of the pupil, but the main stress is laid upon the moral and spiritual elements and the discipline of reverence. Culture, Goethe said, starts from some one path into the wood, but is not completed by it. One-sided culture does not deserve the name. It is indifferent from what part the start is made, provided the end is gained. Single sciences are just as the senses of the body, and philosophy or the science of sciences is the *sensus communis*. After quoting Goethe's opinion on the value of classics and of the study of Latin in our time, the lecturer passed on to a sketch of Goethe's relations with F. A. Wolf. Goethe's acquaintance with the latter began with the *Prolegomena in Hominem*, which deeply interested him, and formed, in fact, one of the causes which led him to write his *Hermann and Dorothea* and his *Achilleis*. In Wolf Goethe recognized what he prized so highly, a perfect master in his own province, who opened up to him that new science of philological criticism of which he was the founder. In his youth and early manhood, Goethe had with respect to classic literature remained under the influence of Herder, whose point of view was in many ways diametrically opposed to Wolf's. In Wolf, Goethe found a remarkable mixture of cool-headedness and a minute unresting watchfulness for little things with a vivifying fire and a gift of inspiration; and it must have been the contemplation of Wolf's nature and work which made Goethe say that philologists alone had with impunity remained untouched by the influence of Kant's philosophy, that as they busied themselves only with the best which the world has produced, so their knowledge acquires a fulness, their judgment a sureness, their taste a consistency which made them appear perfect within the limits of their circle. But it was after Schiller's death in 1805, and at Wolf's visit to Weimar in that year, that Goethe's intimacy with him really began. Wolf's point of contact with Goethe and the Weimar circle did not lie in nature which interested Goethe so much, but in the art of Greece and Rome, and in the criticism of art for which Goethe maintained the same sureness that Wolf claimed for philological criticism. As a result of the Weimar discussions, we have Goethe's edition of some of Winckelmann's letters with introductory chapters by himself, J. H. Meyer, and Wolf. After the battle of Jena and the consequent break up of the University of Halle, Wolf's occupation as a lecturer was gone—a mishap which he felt all the more as lecturing had ever been pre-eminently his mode of expression—and Goethe successfully urged him to throw the results of his archaeological studies into the form of essays. Wolf's influence upon Goethe was deep and lasting. Here again Goethe had experienced his usual fortune of being helped in his intellectual development by the contact with kindred spirits whose life was devoted to the study of other branches of the great whole. How deep his insight into and sympathy with Wolf's way of treating the study of antiquity was is best shown by the vivid interest he took even at the extreme end of his life in Niebuhr and his work.—Dr. H. Hager called attention to a reprint

\* We are told that none of them are defensible; but one of the queerest, at xiii. 45, is admitted into Tischendorff's text.

of Moritz's essay, *Über die bildende Nachahmung des Schönen* (1788), of which Goethe published part in his Italian Journey, and to Goethe's *Gepräche*, edited by Biedermann; and read several letters of the American Cogswell describing interviews with Goethe which Biedermann does not mention.

SOCIETY OF ARTS.—(Thursday, May 19.)

SIR CHARLES BERNARD in the chair.—A paper by Mr. J. A. Baines (chief Census Commissioner for India) on "The Administration of the Imperial Census of 1891 in India" was read by the secretary of the Indian section, Mr. S. Digby. Mr. Baines pointed out that in India the system of leaving the schedule with each householder could be made applicable to none but the comparatively small European element in the population and to native gentlemen high in rank or official position. In the city of Bombay alone had it been in force during the last three enumerations. In the United Kingdom, Mr. Baines supposed not more than five or six householders in a hundred were now unable to fill in their schedule, but in India the proportion must be reversed. In fact, he doubted if, taking the number who could read and write, and discounting those not capable of comprehending the rules, it would be found that two in a hundred could be trusted with this duty, and the literate amongst their neighbours would not *ex hypothesi* be numerous enough to undertake it for them. The cardinal point in the whole operation was that the enumerators, of whom there were 950,000, at a certain varying interval went round their blocks, each of which in rural tracts and small towns consisted of sixty houses, or about 300 persons, and filled up all their schedules for the ordinary residents of the dwellings and for such as were not likely to leave before census night. A second visit was paid on census night, when the registers were amended, and brought up to date. Schedules were printed in at least seventeen languages, between eighty and ninety million forms being issued. These weighed about 200 tons, and would, if put end to end, stretch over 15,000 miles, or more than from India to England and back. The cost of the census per thousand people was 10 $\frac{1}{2}$  rupees, or in English money 14s. 8d. The provincial reports, each containing from 250 to 400 printed pages of closely tested tabular matter, were prepared in from thirteen to fifteen months; while within a month from the taking of the census, correct figures for over 286,000,000 of people were made available to the public.—Sir W. C. Plowden, Sir George Birdwood, Mr. M. M. Bhowmangree, and others took part in the discussion.—With this meeting the session of the Indian section closes.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 25.)

E. W. BRABROOK, Esq., vice-president, in the chair.—A paper was read on "Foreign Literature, Art, and Archaeology in 1891-2," by Mr. C. H. Carmichael, the foreign secretary. The author said he thought it right to speak not only of literature but of men whose influence is still strong in our midst, and of some whose works, though written in our language, throw a light on foreign literature. He therefore gave some critical details of the lives and works of Prof. Freeman, M. Fustel de Coulanges, M. de Laveleye, and M. de Hubé, as representing English, French, Belgian and Slavonic literature. He then passed to the consideration of the recent acquisitions to the collections at the Louvre, and the rearrangement of the halls, particularly of Greek and Roman antiquities there, and also gave an account of some recent acquisitions of the Musée Guimet, in Paris. He then mentioned the excavations in progress or in prospect in Greece, particularly the proposed excavation of Sparta by Dr. Waldstein, and passed on to Italy, where he mentioned the various discoveries in the Italian and Tyrolean portions of the Adige, and the Etruscan discoveries at Bologna, and, in connexion with Etruscan antiquities, spoke of Prof. Krall's investigation of an inscription, which he believes to be Etruscan, on the wrappings of a mummy at Agram. Lastly, he drew attention to a recent letter of Cardinal Capecelatro, Librarian of the Vatican, which he hoped might lead up to freedom of access to both the Ms. and printed

collections at the Vatican to students from all parts of the world of letters.—The chairman, Messrs. D'Odjardi, Collard J. Stock, Philip H. Newman, and Percy W. Ames joined in the discussion.—Mr. Alfred Marks then made some observations on the St. Anne cartoon of Leonardo da Vinci, of which he exhibited a large series of photographs.

## FINE ART.

### THE ROYAL ACADEMY.

#### III.

NOTHING here coming under the head of portraiture can be said even to belong to the same category of art as Mr. Watts's noble "Walter Crane, Esq." at the New Gallery, a work worthy to rank with its author's best efforts of the same class, which prove that he regards portraiture as one of the highest branches of painting. Sir J. E. Millais, generally so copiously represented, sends nothing; Mr. Orchardson does not repeat his recent great successes; Mr. J. S. Sargent is devoting himself for the moment to what is popularly known as high art.

*En revanche*, we have Mr. Luke Fildes confining his efforts entirely to the counterfeit presentations of his fellow mortals, of which he sends to Burlington House no less than five, most of them attaining, while none exceed, a certain level of merit. Neither incisive characterisation nor intense vitality are among the most obvious of Mr. Fildes's qualities; but he gives us elegance combined with simplicity of arrangement, accuracy of fact, and workmanship satisfactory of its kind. The most harmonious in aspect of these canvases is the "Ethel, Daughter of T. H. Ismay, Esq." (174); the most distinctive in character the companion portraits, "Jas. J. Bibby, Esq." (412), and "Mrs. Bibby" (418)—the former, unless we are mistaken, Mr. Fildes's first publicly-exhibited essay in male portraiture.

A *début* in this branch is made by Mr. Stanhope Forbes, who, as might be assumed from the character of his art generally, is successful in the three-quarter length, "Wm. Bolitho, Esq." (647), in which is, however, to be noted an over-anxious insistence on the modelling of the face, and a characteristically earthy quality in the flesh.

Rarely has Mr. Oulles appeared to such advantage as in the singularly sympathetic "Herbert C. Gibbs, Esq." (305). We all know him well as a sober, serious portraitist, possessed by a high sense of the dignity of his art, and incapable of falling below a certain level; but he has not often so thoroughly and agreeably realised, as in the present instance, a type of youthful manhood in its suppleness and its vivacity.

It would be vain to deny that Prof. Hubert Herkomer is to-day the most popular limner of men of light and leading, whether they be luminaries of the church, the universities, the scientific world, or that less sharply defined group the "presentation portrait" class. No artistic achievement of the Anglo-Bavarian painter during recent years justifies this position, and the *mot de l'époque* must perhaps be sought in the fact that he obtains with remarkable ease what is generally described as "a capital likeness," and that his breadth and facility are often mistaken for real mastery. The unpleasantly toned "Lord Kelvin, P.R.S." (205), has an unwanted repose and dignity; the "Alexander Fraser, Esq." (310), a measure of rude force, yet much less solidity than it claims at first sight. But what is to be said for the vast "Portrait Group: a Board of Directors" (458), in which Mr. Herkomer enters the lists with Frans Hals, Rembrandt, De Keyser, and Van der Helst, and does so apparently with a light heart. The

modern painter is of course handicapped by the peculiarly hideous surroundings which appertain to city weight and respectability when at work—and then only; but when all this has been taken into consideration, we cannot reconcile ourselves to a performance so hideous in aspect, so little significant from any point of view, as is this "Board of Directors." Unrefined ugliness, even vulgarity, in the hands of a master may be turned to advantage, may, indeed, be rendered superbly characteristic; but a business-like indifference dealing with such stubborn elements must necessarily fail in extracting from them the essentials of a picture. It may be remembered that M. Fantin-Latour and the Danish master, Herr Kroyer, have both achieved great successes with vast portrait-groups of modern personages. But then it must be owned that the personages so represented were of a very different type, and evidently interested their limners as much as they did the public.

It may be convenient to mention after this work Mr. E. J. Gregory's "S. R. Platt, Esq., J.P." (1016), a portrait which exercises at first a repellent effect by reason of a certain hardness of aspect, and of the failure to adapt the execution to the size and subject of the picture. Here, however, we have a personality, for obvious reasons very difficult to deal with, rendered with a striking character and a daring disregard of conventionalities such as at once lay hold upon and interest the spectator.

The popular Mr. J. J. Shannon is less well represented at the Royal Academy than at the New Gallery, the best of his contributions to Burlington House being the pretty head, "The Honourable Mrs. Lawley" (87); very perfunctory and indifferent is, on the other hand, the double portrait, "Mrs. Andrew Lawson and Miss Butler" (236). We have already referred to Mr. John Pettie's vigorous "Auguste Manns, Esq." (686), as a striking likeness of the veteran *chef-d'orchestre*, and the painter's most successful contribution to the year's art.

Quite by itself stands the portrait-group, "Katherine and Esther, Daughters of Lord M'Laren" (181), by the Glasgow painter, Mr. John Lavery. Adopting the Whistlerian mode with a difference, and without the technical subtleties of his prototype, the artist presents, with much grace and refinement, two slender young ladies in sombre attire relieved by brightly gleaming sashes, apparently of shot silk. The reticence and delicacy of the whole exercises a genuine charm over the beholder, who would do well, however, not to inquire too closely as to how Mr. Lavery obtains the sombre half-light in which he apparently delights, or how in that half-light the brilliant sashes of the ladies are made to gleam brightly where all else is so dim.

Either as a portrait or a genre study may be placed Mr. T. C. Gotch's "My Crown and Sceptre" (641)—or should we not rather class it primarily as a study in unusual colour-harmonies? The model is a pretty young girl with blue eyes and *blond cendré* hair, who sits fronting the spectator in a dress of "aesthetic" mustard colour, with an amber necklace, a coral silk sash, and a great crown of mountain-ash berries all aflame with colour; in her hand she holds as a sceptre the greenest of green reeds; the background is of a hue closely related to the dress, but darker and stronger. Here is undeniably a very clever exercise, a very clever solution of difficulties deliberately set up; but the performance would be both more agreeable and more artistic were the seeking for the *tour de force* not so apparent.

Mile. Anna Bilińska's daring, clever "Portrait de l'Auteur" (502) has been half over Europe since it first appeared some years since at the Salon; we remember to have seen it at

Munich, Berlin, and in the Roumanian section of the Paris Universal Exhibition of 1889. Able, solid pieces of portraiture of no very engaging aspect are Mr. William Carter's "G. A. Holmes, Esq." (436) and "G. T. Cox, Esq." (556); the opposite extreme being represented by Miss Ethel Wright's somewhat superficial yet undeniably pleasing "Mrs. Arthur Raphael" (65).

We may not expect such practised and popular artists as Mr. Vicat Cole, Mr. Leader, and Mr. Peter Graham to vary, at this stage, a method and a standpoint which have secured so much approval from the general public; and there is, accordingly, but little that is new to be said about the landscapes which they bring forward this year. In "June in the Austrian Tyrol" (120), Mr. McWhirter has a subject in itself so fresh and charming that one is more than usually inclined to forgive the flimsy, unsatisfactory character of his execution; and his same felicity in the selection of a point of view appears not less in "Temples at Grgenti, Sicily" (863).

With the Scotch scenes of Sir J. E. Millais and the French landscape of Mr. George Hitchcock we have already dealt on a former occasion. Mr. W. H. B. Davis has somewhat unkindly sent his finest performance—a singularly impressive moonlight scene, "Camp de César, Picardy"—to the New Gallery; among other things a cattle piece, "Trespassing" (54), represents him here, and appears to us much above his usual average.

More and more are we, from year to year, struck with the enthusiastic industry and the facility of Mr. David Murray, who brings forward a whole series of canvases, some large and elaborate, and none otherwise than well considered from his point of view. A penetration of nature's secrets, beyond what she freely offers to all, is not what Mr. David Murray mainly strives at or attains; yet we may gratefully accept what he does bring, although it may interest rather than move us. His most original achievement is "The White Heat" (919)—a large, pale canvas, showing happily, if with a certain metallic hardness, the shallow waters of the Christchurch meadows, all wan under this hot, white sky; groups of cattle, dotted about the marshy expanse, furnishing the requisite relief to the picture. A very able performance, too, is "The River Road" (179), in which we discern, or imagine that we discern, the influence of Corot, which might, however, have been advantageously carried further in the direction of unity and subordination of non-essential detail.

Mr. Adrian Stokes has done many better things than his "Sunset: Roman Campagna" (475), although even here the true artist is revealed in the attempted solution of a difficult problem—that of suggesting the final glow of the vanishing sun over green cliffs, as it sinks into the bosom of the sea. It is curious to note how the painter, a child of the North, has involuntarily lent to his southern scene a northern aspect.

Of Mr. Alfred East's two contributions, the more entirely successful, in virtue of a certain soothing unity and charm of conception and execution, is "Autumn Afternoon" (591), a seemingly simple study of yellowing woodlands bordering rush-clothed, shallow waters, in which the pale, delicate harmonies of late September or October almost emulate those of spring. Here, apart from the well-ordered composition, the chief excellence is the soft luminosity of the atmosphere saturated with sunlight.

A lovely subject is that chosen by Mr. Clayton Adams for his landscape, called "The Woodman's Path" (372). Here an afternoon sun suffuses with a momentary golden glow a grove of feathery larches, showing bright in

their russet autumn vesture, as they fringe a picturesque path which tortuously winds through them. We should have preferred here less insistence on the enticing detail and a stronger accentuation of the main motives.

We do not remember to have seen from the brush of Mr. Matthew Corbet any paraphrase of Italian mountain scenery so solemn in its pathos or so sufficient in execution as "The cloud-surrounded Morn" (955), a landscape in which his own individuality, as distinct from that of his prototype, Signor Giovanni Costa, asserts itself more clearly than heretofore.

The veteran Mr. Hook's two coast scenes, "Nereids" (249) and "The Seaweed's Nest" (255), though not sensibly below his usual high average, have so strong a family likeness with many predecessors as to call for no extended comment. Not often has Mr. Henry Moore himself painted a more stirring or a nobler sea-scape than that with the *ad captandum* title "Perfect Weather for a Cruise" (19). To compare this with Mr. John Brett's important canvas, "The Isles of Skomer and Skokham" (596) is to see at once what it is that the latter artist, with all his loving insistence upon the detail of sea and coast, with all his patient study of wave-forms, so much lacks. Mr. Moore's sea heaves its bosom and palpitates with a kind of organic life; Mr. Brett's elaborate wave-surfaces, his laboriously-wrought clouds, appear as if frozen into immobility and not destined to resume their arrested movement.

Among other meritorious transcripts of nature, we may single out Mr. Aunouier's spacious and sunny, yet a little empty, canvas, "The River Piave, Belluno, Venetia" (892); Mr. J. W. North's "Druidscombe, Somerset" (602), in which fastidious delicacy of touch and of colouring is carried to the verge—indeed, beyond the verge—of mannerism; Mr. Alfred Parsons's pathetically simple spring scene, "The Flowers appear on the Earth" (184), marred by a characteristic hardness and want of atmosphere; Mr. Fred. G. Cotman's over-hard but impressive "A Passing Storm, Corfe" (959), the chief feature of which is a powerfully-expressed stormy sky, spanned by a rainbow; and Mr. Leslie Thomson's brilliant little harmony in rich, varied greens, styled "The Footbridge" (862).

The sculpture galleries at Burlington House contain this year some few works of great interest, due for the most part to the artists now most prominently before the public. The curiosity of the art-loving had been much stimulated, even before its public appearance, with regard to Mr. Onslow Ford's "Shelley Memorial" (2002), now destined for the garden of University College, Oxford, where it is to be enshrined in a miniature temple of classic design. In the detail of the work, and even in its ensemble regarded from a purely decorative standpoint, there is everything to praise. The absolutely nude body of the poet, lying just as it may have been washed up after the catastrophe of Spezzia, but crowned or rather overshadowed with branches of gilt laurel, is supported by an elaborate base, at the angles of which are winged lions, while in the middle sits a mourning muse with lyre unstrung; the interstices are filled up with a curious growth of gnarled branches bearing golden fruit. Were the chief figure exhibited simply as "A Drowned Man," we might unreservedly admire the subtle naturalness of the modelling; but its entire nudity appears unseemly when we are asked to consider it as the form of Shelley the poet, and the more so on account of the realism of the treatment: the heroic impersonal nudity of, for instance, the Roman emperors in their official statues is relatively unobjectionable, because with them we are dealing with symbolic and representative personages, half human, half already deified. And then to

perpetuate on a tomb the one moment of final physical agony, which is not really typical either of the man or his work, is to show a strange conception of the object of the funerary monument. And again, the decorative beauty of the base, dainty and fanciful rather than monumental or serious, creates a fresh incongruity; so little does it suit the naked corpse that it upholds, the clay still bearing the imprint of mortal agony, and to which with death has as yet come no suggestion of serenity, of peace. Among Mr. Ford's other contributions is a "Gordon Memorial Shield," presented to Miss Gordon by the Corps of Royal Engineers (1980). This, if somewhat timid in design for a work of the class to which it belongs, is nevertheless harmonious and satisfying.

For vigour and finish of modelling in the Florentine mode nothing here equals Mr. Alfred Gilbert's statuette with the elaborate title "Comedy and Tragedy: Sic Vita" (2004), showing the lithe, naked figure of a Greek comedian, who, holding in one hand the wide-mouthed mask of comedy, turns his own face, tragically distorted with pain, to find a hornet—it must be at least a hornet—stinging him on the leg. The same sculptor's curious busts, "Sir George Birdwood" (1964) and "the late Baron Huddleston" (1970), are interesting experiments, in which he approaches dangerously near to the pictorial, and, indeed, to life itself—thereby suggesting close comparisons with nature which it is in the most severe of the plastic arts wiser to avoid. The works in question are coloured to imitate a golden bronze, and are further in many places actually heightened with gilding. Mr. Gilbert also sends a "Chain of Office of the Corporation of Preston" (1999)—one of those elaborate pieces of unconventional gold-smithery in which he so much delights.

There is a noble repose and a genuine monumental quality about Mr. Hamo Thornycroft's statuette "Edward I." (1996), which lead us to regret extremely that, owing to the collapse of the Blackfriars Bridge competition, it should never have been carried out on a large scale.

In Mr. Hugh Armstead's "Miss Lottie Armstead: relief, marble" (1952), much good work is expended on the dress and accessories, an imperfect knowledge of the difficult art of low relief being, however, shown in the face, portions of which cast very disturbing shadows. Unfeignedly conventional, and yet of its kind thoroughly satisfactory, is Mr. Thomas Brock's seated marble statue, "The late Edward Thring" (1967)—to be erected in Uppingham School Chapel. Mr. Harry Bates's well-proved skill in relief is once more exhibited in a large design, "The Story of Endymion and Selene" (1907), destined to form the crowning ornament of a chimney-piece. Here, while admiring the fashion in which the artist has adapted the main lines of his harmonious group to the framework which is to receive it, we note the extreme slightness and sketchiness of the execution, which will, we assume, become more searching when the work is carried out in marble. This same superficiality of technique is equally apparent in the rather perfunctory "Memorial of the late James Tennant Caird" (1874). To Mr. Bates's school may be said to belong Mr. David McGill, whose circular bronze relief, "Hero and Leander" (1968), is a successful design, admirably adapted to the circular form.

The colossal group of fighting steeds by Mr. Adrian Jones, styled "Duncan's Horses" (1880), is a courageous and not unsuccessful exercise in modelling on a large scale; but its *raison d'être*, from any other point of view, is not particularly apparent; it wants, moreover, a clearer differentiation of parts to make

it a really monumental piece of decoration. Mr. J. M. Swan's very small bronzes, "African Panther" (1992) and "Lioness Drinking" (1994), are so large and sculptural in style, so full of vitality, as to call for execution on a much more extensive scale. The painter reveals himself only in the bases of rock upon which the animals stand—these being so unduly developed as to encumber the general design and somewhat obscure the beautiful lines made by the bodies of the beasts.

"Fate-led, she must needs go on and on blindly, yet fearing not" (2007) is the description given by Mr. Albert Toft to his life-size statue of a nude woman, led onwards by the resistless hand of an invisible fate. The idea is a noble one, well adapted for plastic interpretation, and it is powerfully, if somewhat too heavily and awkwardly, realised. Fairly well modelled, but marked by no special purpose or originality, beyond that which may be contained in the name itself, is the large group, "The Children of the Wolf" (1997), by Mr. George Frampton. Presumably, the artist means to show us the abandoned children of a were-wolf found in the forest—perhaps the earthly offspring of Wotan himself. Prettily modelled and delicately expressed is Signor Domenico Trentacoste's recumbent figure, "Un Primo Dolore" (2005); in attitude it bears a certain resemblance to Maderno's famous "Santa Cecilia" in the church of that name at Rome.

Finally, we may call attention to the very beautiful "Wall-fountain" (1921), by Mr. W. Reynolds Stephens—designed with a sober, fastidious elegance in the style of the earlier Renaissance, and carried out in green and tawny bronze. Of its kind, this is one of the most complete things in the Royal Academy.

CLAUDE PHILLIPS.

#### OBITUARY.

##### THE REV. GREVILLE CHESTER.

IT is with much regret that we have to record the death of the Rev. Greville Chester, the well-known Egyptologist, which took place on Monday, May 23, in the sixty-second year of his age. He had long suffered from a painful illness, and the result was not unexpected to his friends.

Greville John Chester—for such was his full name—was born in 1831, at Denton, near Bungay, in Norfolk, where his father was the clergyman. He matriculated at Balliol College in 1849, and graduated from St. Mary Hall in 1853; but he never proceeded to the degree of M.A. For some time he was perpetual curate of St. Jude's, Sheffield. The weak state of his health, however, would not allow him to reside permanently in this country, and for many years past he used always to winter in Egypt, with chambers in Bloomsbury for his summer quarters.

His first publication was a small volume of Poems (1856). This was followed by an account of a rapid tour through North and South America (1869). He also wrote several novels and stories, one of which describes his own youthful days in Norfolk, and another the society of a well-known cathedral city. So far as we know, his only published work in Egyptology was a Catalogue of the Antiquities in the Ashmolean Museum (1881).

But it is as an Egyptologist that the loss of Mr. Greville Chester will be most felt. His long experience of the country, combined with an instinctive perception, had given him an authoritative knowledge of the true and the false. Relying on this, dealers used to bring to him at Cairo antiquities not only from Egypt but from all parts of the Levant, and he knew how to find for them purchasers. As he was far from being a rich man, he did not profess to form collections on his account; but it was his pleasure to select some of each

winter's acquisitions for presentation to the Bodleian at Oxford, or to the Fitzwilliam Museum at Cambridge. By both of these institutions his generosity will be greatly missed.

#### NOTES ON ART AND ARCHAEOLOGY.

AMONG the exhibitions to open next week are: (1) a very choice collection of early English water-colour drawings, formed by an amateur several years ago, at the Fine Art Society's, New Bond-street; (2) a series of oil paintings of Deeside and Arran, by Mr. S. J. Barnes, at Messrs. Gething & Taylor's, Charing Cross-road; (3) embroideries by Mme. Henriette Mankiewicz, at the Marlborough Gallery, Pall Mall.

THE following is, we believe, a complete list of the pictures that have been purchased this year by the trustees of the Chantrey Bequest: Mr. J. MacWhirter's "June in the Austrian Tyrol"; Mr. Arthur Hacker's "Annunciation"; Mr. F. D. Millet's "Between Two Fires"; two water-colours by Mr. L. Rivers; and one each by Mr. G. Cockram and Mr. W. Osborne.

THE jury of the Salon at the Champs-Elysées have awarded a medal of the second class to Mr. F. Bramley for his picture—"For such of us is the Kingdom of Heaven."

MESSRS. CASSELL & CO. will shortly publish *The Art of Making and Using Sketches*, translated, by Clara Bell, from the French of G. Fraipont, Professor at the College of the Legion of Honour. The work will contain fifty illustrations from drawings by the author.

We quote the following from the *Oxford Magazine*:

"The Philological Society had a symposium on Friday [May 20] at Oriel College. The subject of discussion was the inscription, as lengthy as it is interesting, which was last year dug up in fragment close to the Tiber in the Campus Martius, during the process of embanking the river. Prof. Pelham explained the nature of the inscription, which contains part of a letter of Augustus, Senatus Consulta, edicts of the Quindecimviri Sacris Faciundis, and Acta, all relating to the celebration of the Ludi Seculares, in 17 B.C. Prof. Nettleship commented upon the forms of several new and old words; and Mr. Warde Fowler made some remarks on the curious medley of Italian and Greek ritual which the inscription offers for study. One strange word, *atalla*, has so far defied all the attempts of the learned. More interesting to the unlearned is the reference to an old friend—*CARMEN COMPOSITI QVINTVS HORATIVS PLACCVS*. The Society had to thank Prof. Pelham for having copies of the inscription photographed from Mommsen's edition."

#### MUSIC.

##### RECENT CONCERTS.

THE number of Pianoforte Recitals seems ever on the increase, and it becomes difficult to mete out justice to the various aspirants after pianistic fame. Last Thursday week Mr. A. Siloti, of Moscow, made his first appearance at Princes' Hall, and in Liszt's ugly "Mephisto Valse" and "Rhapsodie," No. 14, proved himself an executant of the first rank. His readings of Bach's Prelude in G minor from Book I. of the Wohl. Clavier and of Beethoven's "Russian" Variations were interesting. He also played some short pleasing solos by Russian composers. Some "Variations" by Schubert were announced in the programme; the theme was Schubertian, but we much doubt whether the tedious and tawdry variations were written by Schubert.

On Friday afternoon Sir Charles Hallé gave his third "Schubert" Recital. The programme included two of the composer's finest works—the Sonata in A minor (Op. 42) and the grand Fantasia in C (Op. 15). In the former the pianist played with the utmost refinement; the

latter was well rendered, but the last movement certainly lacked vigour. Miss Fillunger again sang some Schubert Lieder, and gave great pleasure to her audience.

On the same afternoon, Mlle. Clotilde Kleeberg was holding the first of two Recitals. She may be commended for her excellent selection of works; the programme of the second Recital is, indeed, quite out of the ordinary groove, and, among other things, includes Weber's fine Sonata in D minor (Op. 49). Of the first concert we can only speak of the Beethoven Sonata in B flat (Op. 22), which was interpreted with taste and great intelligence. Mlle. Kleeberg is an able and conscientious artist.

Señor Sarasate gave his first concert of the season at St. James's Hall on Saturday afternoon. His able and sympathetic reading of Max Bruch's second Violin Concerto revealed many interesting points in the work, yet it has not the freshness or charm of No. 1 in G minor. The eminent violinist further displayed his powers in a Caprice by Guiraud, and in a Fantasia on Scottish airs of his own composition. The latter piece has no musical interest—it is a mere show piece. Señor Sarasate's brilliant playing during the afternoon afforded the greatest satisfaction; the hall was crowded. The orchestra was, as usual, under the direction of Mr. Cusins.

There were two Pianoforte Recitals on Monday afternoon. One, at Princes' Hall, was given by Mr. Isidor Cohn. His technique is good and correct. He was heard to advantage in Handel's Sarabande and Passacaille in G minor. His reading of Brahms's interesting Sonata in C (Op. 1), however, lacked charm and feeling. The Andante was the most satisfactory of the four movements, but still it was cold.

Master Otto Hegner was giving his third and last Recital at St. James's Hall. In Beethoven's Sonata (Op. 2, No. 3), and in three Impromptus by Schubert, he again displayed his many excellent qualities of tone and technique: a tendency to hurry in the Finale of the Beethoven was probably the result of excitement, and certain affectations in the Schubert Impromptu in G (Op. 90, No. 3) were probably not of his own impulse. But Master Hegner's shortcomings are only those natural to youth, and time will work wonders.

The first Richter Concert on Monday evening needs but a short notice. The programme included Wagner's "Kaisermarsch," familiar excerpts from "Tristan," "Meistersinger," and "Walküre," and Beethoven's "Eroica." The performances were exceedingly fine, and the reception given to Dr. Richter was enthusiastic to the highest degree. The great Viennese conductor, by his firm hand, cool head, intelligence, and sympathy, has gained a command over his orchestra which can be felt better than described.

The Bach Choir gave a concert at Princes' Hall on Tuesday afternoon. Two Psalms—one in four, the other in six parts—by Sweelinck, the famous Netherland composer, who was born more than four hundred years ago, are delightful both for their learning and their freshness; and they were effectively sung. The programme included Palestrina's famous "Assumpta est Maria" Mass. Some of the choir singing was very good, but the balance of tone—the men's voices preponderating—was not always satisfactory. The music is, however, far from easy; and it seems scarcely right even to mention any blemishes in the performance, seeing that the opportunity of hearing this remarkable work so seldom occurs. Dr. Stanford therefore deserves praise for introducing it. Mention must be made of an exceedingly clever and effective part-song, "Full Fathom Five," by Mr. Charles Wood, ex-scholar of the Royal College of Music. The programme included the Brahms "Motets" given last

year, De Pearsall's "Sir Patrick Spens," a favourite with the Bach Choir, and some violin solos played by Miss Lillian Griffiths.

Mr. Henry Lazarus, the famous clarinet player who has had a public career of over fifty years, gave his farewell concert at St. James's Hall on Tuesday evening. He played in Niels Gade's Fantasiestücke, with Miss Lily Kornatski at the pianoforte. His tone was wonderfully fine, and his phrasing as artistic as ever. He was recalled many times amid great enthusiasm, and presented with two laurel wreaths. The esteem of his colleagues was well shown by the number of artists of high rank whose names appeared on the programme—Mesdames Clara Samuell, Marian McKenzie, Patey, Grace Damian, Janotta, and Kornatski, and Messrs. MacGuckin, A. Oswald, Pierpoint, Kellie, Piatti, Oberthür, Nachez, and the members of the Anemoic Union, consisting of Messrs. Nicholson, Horton, Egerton, T. E. Mann, and Hutchings. Messrs. Ganz, Sidney Naylor, and H. Rose were the conductors.

The sixth Philharmonic Concert took place on Wednesday evening. The performance of the unfinished Symphony was one of the best given under the conductorship of Mr. Cowen. He was in thorough sympathy with the composer. Mendelssohn's "Hebrides" Overture was also finely played, and the same praise may be bestowed on the rendering of Mackenzie's "Benedictus" and "Courante" from "Ravenswood." Mr. Fred. Lamond gave an excellent reading of Beethoven's Concerto in G, though, perhaps, the virtuoso element was a little too prominent in the first movement. Herr H. Becker gave a good performance of Raff's 'cello Concerto in D. Miss Marguerite Macintyre was in splendid form; and her singing of Meyerbeer's "Roberto tu che adoro," and Verdi's "Ritorna vinato," roused the audience to extraordinary enthusiasm.

"Sigund," a Cantata for men's voices and orchestra, by Dr. Read, of Chichester, was produced at the Concert of Queen's College, Oxford, on May 27, with great success, under the composer's direction. The libretto embodies a story of Viking adventure, and gives opportunity for a chorus of sailors, a volkslied, and a chorus of spectators at a tournament. The last named number is very dramatic, and probably the best thing in the Cantata; but the whole is full of unaffected melody and vigour.

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1 Bigid.

m Aterhe-  
kic.

n Bzai.

14 The sons of Adonikam,  $\alpha$  six hundred sixty  $\beta$  seven: the sons of Bagoi, two thousand sixty and six: the sons of  $\gamma$  Adin,  $\gamma$  four hundred fifty and four:

15 The sons of  $\alpha$  Aterezias, ninety and  $\beta$  two:  $\gamma$  the sons of Ceilan and Azetas, three score and seven: the sons of  $\gamma$  Azuran, four hundred thirty and two:

16 The sons of  $\alpha$  Ananias, an hundred and one: the sons of Arom  $\gamma$ , thirty two: and the sons of  $\alpha$  Bassa, three hundred twenty and three: the sons of  $\gamma$  Azepurith, an hundred and two:

17. 14.  $\beta$  So Neh.; six, Ezra. (Altered, because 666 is 'the number of the Beast')— $\gamma$  So Ezra; 655, Neh.—V. 15.  $\beta$  eight, Ezra, Neh. (The Heb. terms resemble each other, and are confused here, as in v. 12.)—V. 15, 16.  $\gamma$  Wanting in Ezra and Neh.; another proof that the writer had a different Heb. text before him.

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